GREEK FICTILE REVETMENTS IN THE ARCHAIC PERIOD

E. DOUGLAS VAN BUREN

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GREEK FICTILE REVETMENTS IN THE ARCHAIC PERIOD

BY THE SAME AUTHOR

FIGURATIVE TERRA-COTTA REVETMENTS IN ETRURIA AND LATIUM IN THE VI. AND V. CENTURIES B.C. With numerous Illustrations.

ARCHAIC FICTILE REVETMENTS IN SICILY AND MAGNA GRÆCIA. With numerous Illustrations.

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FIG. 1.—CORINTH.

GREEK FICTILE REVETMENTS IN THE ARCHAIC PERIOD

BY E. DOUGLAS VAN BUREN

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TO

IDA THALLON HILL

IN TOKEN OF

FRIENDSHIP AND GRATITUDE

PREFACE

THE task of gathering material for this work has been a long and difficult one, because the objects are abundant, widely scattered and often in remote places which are not easy of access. But any work in such a wonderful country as Greece becomes a labour of love, and the difficulties were smoothed away and transformed into pleasant memories by the extraordinary kindness and courtesy shown to me by all the Greek authorities, from the Directors of Museums and Ephors of Antiquities to the custodians in museums, who did much by their thoughtful helpfulness to facilitate my researches.

I am also indebted to many scholars whom I consulted about minor points, and who greatly assisted me by their advice, suggestions and topographical knowledge. I am especially indebted to Mr. Arvanitopoullos, Ephor of Antiquities for Attica, for his great kindness in permitting me to study the objects in the small Acropolis Museum, and also all the material, both published and unpublished, in the museum at Volo ; to Dr. Ernst Buschor, First Secretary of the German Institute in Athens, who most generously assisted me in my studies of the material in the Acropolis Museum, upon which he is himself at work, and for his inspiring discussions which threw much light upon many problems, as well as for his courtesy in granting permission to reproduce photographs from the magnificent collection in the Institute, Athens ; to Professor Kenneth Conant, of the School of Architecture, Harvard University, who obtained information and a tracing for me ; to Mr. W. Douglas, Fellow of the American Academy in Rome, for kindly making several drawings for me ; to Miss Hetty Goldman, who was extremely kind in telling me about the discoveries at Halæ and in allowing me to publish a preliminary description of the material and to have a photograph, although the definite account of the excavations which she and Miss A. L. Walker (Madame Kosmopoulos) are preparing is not yet ready to appear ; to Mr. W. A. Heurtley, Assistant Director of the British School at Athens, who was good enough to obtain certain information for me ; to Mrs. Ida Thallon Hill, who generously put at my disposal all the fictile material from Corinth, the full description of which she is to make for the official publication of the American Expedition for the Excavation of Corinth, and even more because by her ungrudging help

and discerning encouragement she aided me in the work in innumerable ways ; to Mr. Kastriotis, Director of the National Museum, Athens, for his courtesy and kindness, for he took endless pains to further my researches by every means in his power ; to Mr. A. Keramopoullos, formerly Ephor of Antiquities for Attica, my thanks are due for allowing me to study in the small Acropolis Museum, and especially to examine the figures from the akroteria and pediments and to take photographs ; to Mr. Klaudianos of the National Museum, Athens, who gave me the benefit of his great knowledge of the material and his opinion upon several technical points ; to Dr. Herbert Koch, whose inspiring work, *Studien zu Campanischen Dachterrakotten*, is the stepping-stone for all future investigations of the subject ; in the bibliography his name is always placed last in order that his article may stand out as a work of prime importance ; to Mr. Kourouniotis, for allowing me to publish the material found by him at Bassæ and also the terra-cottas from Eleusis, upon which site he is at present engaged ; to Monsieur A. Merlin, Conservateur-Adjoint des Antiquités grecques et romaines au Musée du Louvre, for courteously allowing me to have a photograph ; to Mr. N. Pappadakis, Ephor of Antiquities for Bœotia and Phocis, who spared no trouble in affording me every facility, both in Delphi and Thebes, allowing me to take photographs in the former place and most kindly supplying me with a photograph of the terra-cottas from Halæ ; to Mr. K. A. Rhomaios, formerly Ephor of Antiquities for Aetolia, for his great generosity in facilitating my visit to Thermon, for permitting me to publish the material from Bassæ and for his most valuable discussions and information about the objects, for I learnt much from the words of such a master of the subject ; to Dr. Gisela Richter, Curator of the Classical Department of the Metropolitan Museum of Art, New York, for kindly having photographs taken for me ; to Dr. Bruno Schroeder, of the Berlin Museum, who allowed me to study the terra-cottas from Olympia in that museum ; to Mrs. Shear, who with scrupulous accuracy most kindly made the coloured drawing of the cornice from Corinth which is here reproduced as a frontispiece ; to Mr. Gorham Phillips Stevens, Director of the American Academy in Rome, who spared time from his manifold labours to draw the reconstruction of the disc akroterion from Bassæ and the antefix from Orchomenos in Bœotia. I feel I must express my gratitude to the members of the house of John Murray for their unfailing courtesy and kindness, which have laid me under a great obligation. Lastly, I should like to thank my friends, the critics of my former works, for I have tried to profit by their criticisms, and their approval has been an encouragement to pursue my investigations of the subject.

E. Douglas Van Buren.

Rome, *January* 1926.

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Trœzen	„	XXXIX, „	145, 146.

LIST OF ABBREVIATIONS

A.B.S.A.	Annual of the British School at Athens (London).
Abh. Berl. Ak.	Abhandlung der Königlichen Akademie der Wissenschaft zu Berlin.
Ant. Denkm.	Antike Denkmäler, herausgegeben vom Deutschen Archäologischen Institut (Berlin).
A.J.A.	American Journal of Archæology (Concord, N.H.).
Ann. Arch. and Anthrop.	Annals of Archæology and Anthropology (Liverpool).
Arch. Anz.	Archäologischer Anzeiger (Beiblatt zum Jahrbuch) (Berlin).
Ἀρχ. Δελ.	Ἀρχαιολογικὸν Δελτίον τοῦ ὑπουργείου τῶν Ἐκκλησιαστικῶν καὶ τῆς Δημοσίας Ἐκπαιδεύσεως (ἐν Ἀθήναις 1915–).
Ἀρχ. Ἐφ.	Ἀρχαιολογικὴ Ἐφημερίς.
Athen. Mitt.	Mitteilungen des Deutschen Archäologischen Instituts, Athenische Abteilung (Berlin).
A.Z.	Archäologische Zeitung (Berlin).
B.P.W.	Berliner Philologische Wochenschrift (Berlin).
Bibl. des Éc. fr.	Bibliothèque des Écoles françaises d'Athènes et de Rome (Paris, 1877–).
B.C.H.	Bulletin de Correspondance Hellénique (Paris).
Brit. Mus. Cat. Terrac.	Catalogue of the Terra-cottas in the British Museum (London, 1903).
Bull. Acad. Danemarke	Bulletin de l'Académie de Danemarke (Copenhague).
Buschor	Ernst Buschor, Grössenverhältnisse attischer Porosgiebel (Athen, 1924).
Cat. Acrop. Mus.	Catalogue of the Acropolis Museum II, by Sidney Casson and D. Brooke.
C.I.G.	Corpus Inscriptionum Græcarum.
C.R. Acad. Inscr.	Comptes Rendues de l'Académie des Inscriptions et Belles Lettres (Paris).
Deonna	W. Deonna, Les Statues de terrecuite en Grèce.
Furtwängler, *Ægina*	A. Furtwängler, Ægina das Heiligtum der Aphaia (München, 1906).
Heberdey	R. Heberdey, Altattische Porosskulptur (Wien, 1919).
von Gärtringen, "Arkadische Forschungen"	Hiller von Gärtringen und H. Lattermann, "Arkadische Forschungen," Abhandlung der Königlichen Preussischen Akademie der Wissenschaft, 1911, Philologisch-Historische Classe (Berlin).
Jahrb. d. Inst.	Jahrbuch des Deutschen Archäologischen Instituts (Berlin).
J.H.S.	Journal of Hellenic Studies (London).

Koch	H. Koch, "Studien zu Campanischen Dachterrakotten," Römische Mitteilungen, xxx (1915), pp. 1–115.
Le Bas, *Voyage Archéol.*	Philippe Le Bas, Voyage Archéologique en Grèce et en Asie Mineure (Paris, 1888).
Mitt. Vorderas. Ges.	Mitteilungen der Vorderasiatischen Gesellschaft (Berlin).
Mon. Ant.	Monumenti Antichi della Real Accademia Nazionale dei Lincei (Roma).
Mon. Piot	Monuments et Mémoires (Fondation Eugène Piot) (Paris, 1894–).
Not. Scavi	Notizie degli Scavi di Antichità (Roma, 1876–).
Österr. Jahresh.	Jahreshefte des Österreichischen Archäologischen Institutes in Wien (Wien).
Olym.	Olympia, die Ergebnisse der von dem Deutschen Reich veranstalteten Ausgrabung—herausgegeben von Ernst Curtius und Friedrich Adler (Berlin, 1892–7).
Pauly-Wissowa	Pauly-Wissowa, Real Encyclopädie der classischen Altertumswissenschaft (Stuttgart).
Perrot, *Hist. de l'Art*	G. Perrot et Chipiez, Histoire de l'Art dans l'Antiquité, I–X (Paris).
Πρακτ.	Πρακτικὰ τῆς ἐν Ἀθήναις Ἀρχαιολογικῆς Ἑταιρείας (Ἀθήνησιν, 1874–).
R.É.G.	Revue des Études Grecques (Paris, 1888–).
Rev. Archéol.	Revue Archéologique (Paris).
Röm. Mitt.	Mitteilungen des Deutschen Archäologischen Instituts, Römische Abteilung (Rom, Berlin).
Sitzungsber. Münch. Ak.	Sitzungsberichte der Münchener Akademie (München).
Van Buren, *Archaic Fic. Rev.*	E. Douglas Van Buren, Archaic Fictile Revetments in Sicily and Magna Græcia (Murray, London, 1923).
Van Buren, *Figurative Terrac. Rev.*	E. Douglas Van Buren, Figurative Terra-cotta Revetments in Etruria and Latium (Murray, London, 1921).
Wiegand, *Poros Architektur*	Theodor Wiegand, die archaische Poros-Architektur der Akropolis zu Athen (Cassel und Leipzig, 1904).

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INTRODUCTION

The practice of covering temples with a revetment of terra-cotta arose at quite an early period and was largely the result of technical conditions, for the crude constructions of the archaic age were often composed of materials of slight durability, wood, sunburnt brick or loosely constructed stone buildings which needed some protection against the deleterious action of the weather. This simple casing for the roof, the most exposed portion of the edifice, was soon provided by the application of terra-cotta slabs, which were easy to handle and set in place, for the material was sufficiently malleable to render it a simple matter to make it take the required shape.

Probably the germ of the idea was found in the wonderful facings of burnt brick or glazed tiles applied to Assyrian buildings ; but whereas those were rectangular tiles fastened in place on a more or less flat wall, the Greeks developed the art so that the terra-cottas were moulded into the shape of the architectural member the slabs were destined to cover. Hence none of the mouldings are capricious inventions, but each one originally had a structural purpose and could not deviate from the traditional form. Thus arose schemes of revetment which in certain cases have been preserved almost in their entirety.

In making these revetments the artists were obliged to conform to a very rigid order, for each scheme consisted of such and such component parts. For instance, if the second freer design of red and black lotus was used for the cornice, the gutter must be adorned with meander, never with guilloche, the antefixes must conform strictly to the correct type of palmette above reversed lotus ; they must not display the thick stems bound and curving outward which are characteristic of the early and more severe scheme of lotus and palmettes, nor must they be painted cream on a black ground like those of the later revetments. With the archaic cornices with recurved leaf rounded cover-tiles were *de rigueur*, with the " Corinthian " and later schemes the triangular shape was invariably employed. Owing to this rigid adherence to rule one is able, even when only one element of a scheme exists, to reconstruct theoretically the whole revetment.

Furthermore, some details in the designs are typical of a well-defined period. For instance, the square type of lotus with outer petals which

overlap and corona-like centre is confined to the VI. and first half of the V. Century. The earliest example is the sima from Thermon, which in its whole complex is characteristic of the simai from Ionia. This lotus appears on the early VI. Century sima found near the Hall of Echo, Olympia ; other examples are two fine severe black ground cornices from the Athenian Acropolis, where it is painted cream with touches of red, the later cornice, No. 75, with laurel sprig above, the splendid cornice from Korope and a very limited number of other works. After that period the flower is treated more and more conventionally, always with a tendency towards simplification, until it reaches the degraded forms in use in the late IV. and III. Centuries. This archaic type of lotus is derived from Egyptian art, but as seen through Ionian eyes. It must have been the Ionians, too, accustomed as they were to the motives of oriental art combining lotus and palmettes in inlaid ivory or traced with a pointed instrument on mother-of-pearl, who introduced the peculiar technique in which most of these designs are carried out, the ivory quality of the cream slip, the sharp line of the contours, often enhanced by a tiny ridge.

As a help to chronology it is, of course, an enormous advantage when the building to which the terra-cottas belong can be accurately dated. Nevertheless, considerations of style and technique or comparisons with the finds from other sites afford some clues to the period of the various pieces, even in cases where the precise date of the building they crowned or the building itself is unknown.

There are two fixed points at Olympia which act as landmarks, for by comparison with the revetments there found other less well-verified fragments can be classified. These are the Treasury of the Geloans erected in 582 B.C. after a victory over the Carthaginians and the Treasury of the Megarians dated from the architectural remains in the second half of the VI. Century.

The Treasury of the Geloans exhibits a complicated scheme of revetment which was not, however, a product of the Greek mainland, for the slabs seem, from the testimony of clay and technique, to have been designed and fashioned at Gela itself. Even the ordering of the various elements is that common in Sicily and Magna Græcia, quite distinct from the usage in Greece itself.

The earliest cornices were low and heavy in appearance ; in fact, the most primitive seem to have had a vertical front plane if the mutilated fragments from Bigla can be taken as evidence. In the VI. Century the cornice was often diversified by many elements and was enriched or simplified in accordance with the skill of the artist and the building which it was destined to cover. By the end of that century and the beginning of the V. Century a tendency towards simplification made itself felt, and the

contour became standardised until it assumed the almost universal form of an abacus decorated with some simple pattern, a cymation with more or less pronounced curvature on which a design of cream lotus and anthemia was displayed on a black ground, and a narrow fascia, sometimes projecting, but more often recessed and invariably ornamented with meander.

In the same way the simai developed from slightly concave slabs pierced by water-spouts concealed by the heads of lions or Gorgons, as at Corcyra or Thermon, to the roof-tiles with broad vertical edge on which the meander of the cornice was carried on all along the lateral sima. The richly profiled simai found at Olympia and Delphi cannot be claimed as examples of work of the Greek mainland, for it is probable that they belonged to treasuries dedicated by cities from more distant regions. At Thermon the trough-like spouts typical of the Near East make their appearance, and at Delphi and Olympia there are a few examples of the tubular pipes common in Magna Græcia and in Sicily, but the more general practice in Greece was to do away with the spouts all along the sima, and to discharge the water through the large spouts placed at the angle behind the raking cornice and usually masked by a lion's head. The surplus water escaped over the gutter front, which often had a very perceptible slant to facilitate this process.

The antefixes increased in size and in suitability of composition, for the earliest examples frequently display a motive ill-adapted to the space or purpose, like those from Bassæ and Kotylion with heraldic sphinxes. The human heads beloved of Italic art are found only in Aetolia, and the group of the satyr and mænad at Olympia is a solitary instance. Figures in the round or in very high relief when employed at all were restricted to the akroteria, or in a few cases to the pediments, and this was an opportunity seized by the artists to exhibit their highest skill. The earliest central akroteria were the great discs prevalent in the VII. century, another of which is reported to have been found at Amyclæ ; the Gorgons' heads, which in some cases seem to have been substituted for them, go back to a very early period. The first example from Thermon is quite inchoate in appearance, and the second, although it reveals some notions of co-ordinating the various features, is still puerile in its attempt. It is interesting, however, for here one observes the encircling border of leaves or flutings, the embryo of the later Gorgon's head surrounded by a nimbus so prevalent in VI. Century Italic art, and of the " shell " antefixes which in the same region continued down to the IV. Century. The later type found at Mantinea can be paralleled by the examples from Tarentum where the face, set in a halo of little writhing serpents, is found on a series of antefixes ranging from the early V. to the III. Century B.C.[1] Yet these circular

[1] Van Buren, *Archaic Fic. Rev.*, pp. 81, 143, figs. 59, 60.

akroteria soon gave place to more varied and complicated compositions which rivalled sculpture in the round in the delicacy and beauty of the workmanship.

There are a certain number of fictile revetments that exceed the chronological limits of our study, for in Greece the art lingered on until the Roman period, when it was revived with some vigour. The revetments of the late IV. and III. Centuries are mostly rather florid, and recourse is often had to relief. Cornices with a cream design on a black ground are found until a late date at Corinth, Olympia, Epidauros, Delphi and the Thersilion, Megalopolis.[1] Simai decorated with akanthus in relief and pierced by water-spouts concealed by realistically modelled lions' heads were found at the following sites : Argos, temple of Artemis on Mt. Lykone [2] ; Corinth, near Peirene [3] ; Elateia, temple of Athena Cranaia [4] ; Messene, temple of Artemis Laphria [5] ; Olympia, Leonidion, South Hall, etc.[6] Revetments of a late type, including antefixes with floral sprays, were found at Homilion [7] ; the Pyre of Herakles on Mt. Œta [8] ; the temple of Demeter, Tegea [9] ; as well as certain examples from Olympia, Corinth, the Argive Heraion and Elateia.

Where it has been possible to group the material chronologically or according to similarity of design the sections of the catalogue have been arranged in that order. Where, however, all the pieces in a given section are practically of the same period, as, for instance, the disc akroteria, or where the differences in style within a couple of centuries are very subtle, as in the gutters with meander, the pieces have been classified in alphabetical order of sites ; it is hoped that this may enable the reader more easily to find any particular object.

When the measurements are stated without other specification it implies that they are the original dimensions and that the slab is intact in that respect. When there are several fragments the measurements indicated are those of the largest piece. The reference numbers throughout the text refer to the tables, where all the parts of each revetment have been grouped together for purposes of comparison with kindred works from other sites.

[1] E. Gardner, Excavations at Megalopolis (1892), figs. 19*a*, 21–3, pl. xiii.

[2] W. Vollgraff, *B.C.H.*, xxxi (1907), p. 179 ; Kophiniotis, Ἱστορία τοῦ Ἄργους, p. 40.

[3] R. Richardson, *A.J.A.*, ii, 2nd ser. (1898), p. 234.

[4] P. Paris, *B.C.H.*, xi (1887), pp. 54–6 ; *Bibl. des Éc. fr.*, lx (Paris, 1892), pp. 105, 108, 257, pl. vii ; Schede, *Traufleistenornament*, p. 72, No. 17 ; Koch, p. 75.

[5] Philippe Le Bas, *Voyage Archéol.*, p. 136, ii, pl. x.

[6] *Olym.*, ii, pp. 198f, pl. cxxii.

[7] A. Arvanitopoullos, Πρακτ., 1911, p. 286 ; *A.J.A.*, xvii (1913), p. 108.

[8] N. Papadakis, Ἀρχ. Δελ., v (1919), Παράρτημα, p. 27 ; *B.C.H.*, xliv (1920), p. 392 ; xlv (1921), p. 523.

[9] K. A. Rhomaios, Πρακτ., 1910, p. 274 ; Koch, p. 87.

SITES

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SITES

ACARNANIA

On Mt. Elias, near the valley of Vonitza, is a site called Aïlias by Meletas, who mentions an inscription there, dedicating a statue to Herakles (Boeck, *C.I.G.* 1794). At this place Heuzey found, among the ruins in an old chapel, a piece of a column and some fragments of fictile revetment.[1]

Apparently the only part of this decoration still preserved is a cornice adorned with a design, seemingly single, of lotus and palmettes in low relief, painted cream with touches of red on a black ground. A hole runs horizontally through the whole length of the slab. The design is severe, well drawn and coloured with restraint (No. 159, fig. 2). It is a type common in the first half of the VI. Century, but it is most unusual to find it reproduced in relief. There is a lotus and palmette design in relief from Larisa in Æolis, but it is painted red and black on a cream ground. This appears to have been a local imitation of models from more prolific art centres, and the artist combined the severe colouring of the later type of revetment with the rounder, more naturalistic treatment of the red and black style, but he carried it out in relief, instead of in painting only, to emphasise the rich contours.

ÆGINA

The precinct of Aphaia included her temple, a *propylon* and other buildings. The temple passed through three phases, growing in size and magnificence each time it was rebuilt. Its first form is described in the archaic inscription found on the site as the οἶκος of Aphaia, and must have been a narrow building without columns, the upper part of wood with a terra-cotta roof-covering.[2]

To the οἶκος may be attributed a disc akroterion, similar to the one from the Heraion, Olympia (No. 1). The only piece discovered was afterwards unluckily lost in the dump.[3] It was ornamented with hammer pattern and at least nine zones of scale pattern apparently red and black with incised borders. Comparison with other disc akroteria, which are known definitely to have belonged to buildings of just such a primitive type, helps us to date this akroterion with some accuracy in the middle of the VII. Century B.C.

Other small bits of disc akroteria came to light, but on them the design has entirely disappeared (No. 2).

The early temple of Aphaia was erected in the first half of the VI. Century B.C. :

[1] L. Heuzey, *Le Mont Olympe et l'Acarnanie* (Paris, 1860), p. 382 ; E. Pottier, *Mon. Piot* VI (1899), p. 135.

[2] Paus., II, xxx, 3 ; Furtwängler, *Ægina*, p. 481.

[3] *Op. cit.*, p. 485.

it is shown by the ground plan to have been a temple *in antis* with two columns in front, a short *pronaos*, a cella with two rows of columns down the middle, and an *opisthodomos* divided into two parts. It was built of poros as far as the roof which was of wood covered with a fictile revetment, and was m. 14·46 in length and m. 6·92 in width.[1]

The revetment consisted of a cornice with red re-curved leaf above large red single guilloche. This guilloche continued along the lateral sima, and was surmounted by antefixes, an early, rather heavy type of palmette, rising above broad bands which make spirals above and then curve outward towards the lower corners of the slab (No. 60, figs. 3, 4). This is a very definite scheme of decoration which is found only in Northern Greece, and almost all the component parts were brought to light at Ægina, with the exception of the ridge-pole palmettes, known to us from the examples at Eleusis. There is a variant of this scheme with black leaf and black guilloche, but the red seems to have been the earlier colour scheme, and here it has a deep purple tone which must have enhanced the rich effect.

The VI. Century temple was burnt down after it had stood little more than a hundred years, and it was replaced by a larger sanctuary with a slightly different orientation. This temple was entirely of stone, and even the lower rows of roof-tiles were of marble, but the upper ones were of terra-cotta surmounted by fictile ridge-pole palmettes, nine-leaved palmettes of elegant shape, painted red and black, rising above broad bands which make S-spirals (No. 145, fig. 5). This arrangement is much more complicated than the earlier simple type, but the derivation can be traced in the bands themselves and in the filling flowers at the sides.

Rather later than the disc akroteria is an antefix which exactly covered the end of the cover-tile and strictly conforms to it in shape, triangular above with straight sides (No. 32, fig. 5). The design in relief on the face of the antefix consists of thick stems curving outward and separated by a flowerette. Precisely similar antefixes were found at Delphi and at Epidauros, where part of the gutter to which it was attached was also preserved, proving that a large single guilloche was the correct ornament of the lateral sima for this type of revetment. The antefix must have crowned some building in the precinct, for it was found in the dump on the East Terrace.

Part of another antefix of the same shape was also found, but here the design is rather more elaborate, the thick stems make double spirals and are enriched by filling flowerettes (No. 35, fig. 5). It is possible that this type of antefix capped alternate rows of covertiles on the same roof, as occurred at Thermon, Didyma and Miletus, where contrasting pairs of antefixes seem to have been used. But as it is slightly larger than the other, it may have belonged to another edifice, in spite of the similarity of clay, style and colouring.

The earlier *propylon* was contemporaneous with the early temple of the first half of the VI. Century. It was adorned with a similar scheme of revetment, but only part of the lateral sima with red single guilloche has survived. Near by were found the claws of a sphinx, evidently an akroterion (No. 61). The style is too developed to accord with the archaic revetment, and the sphinx must have crowned the later *propylon* which was built at the same time as the second temple.

There are two fragments of antefixes discovered sporadically, both of the same

[1] Furtwängler, *Ægina*, pp. 146–51, 484.

type with palmette above a reversed lotus, later than those from the temple of Aphaia and belonging to quite a different scheme of decoration. On one fragment is the lotus with black outer petals, and the lower end of the stems where they turn up to make spirals around red eyes (No. 139, fig. 5). The other piece is stated to be from the same mould, but that is improbable, because even so small a part of the design shows distinct differences. On this second bit the lotus petals were red, and the stems do not entirely encircle the eyes, for the spirals are not really complete (No. 140). The scale of the two antefixes was also different, and one was found in the natural cistern below the north-east corner of the terrace walls, whereas it is not known where the other came to light. The black lotus is the usual type, but the lotus with red outer petals is rare, the other examples having been found at Corinth, Epidauros and Olympia. Thus all these little details show that the antefixes must have adorned quite separate buildings.

At the other side of the island, near the modern town, was the temple of Aphrodite Epilimeni.[1] No doubt can exist as to the divinity to whom the precinct belonged, for an archaic boundary stone gives her full title Ἀφροδίτα ἐπὶ λιμένι. This must therefore be the temple mentioned by Pausanias with the harbour close by. To the east of the precinct was a prehistoric palace-like structure, partly covered by later dwelling-houses of the VII. and VI. Centuries. These houses were completely overlaid by a fine poros deposit, and this levelling must be contemporaneous with the building of the later temple. The well-preserved capitals of this temple disclose the fact that it must have been rather earlier than the second temple of Aphaia, perhaps about the year 500 B.C.

The cult, however, went back much further, for among the small finds were bits of geometric pottery. The poros deposit served a useful purpose, because below it were objects from a temple which must necessarily be anterior to the layer which covered them, and thus they afford a clue to the chronology of the site. Among them are proto-Corinthian and Corinthian sherds and part of a large disc akroterion of proto-Corinthian style, measuring m. 1·28 in diameter (No. 3). It cannot have adorned anything but a temple, and as it cannot be dated later than the end of the VII. Century, the building it crowned must naturally be of that period at the latest.

The entrance to the *temenos* was through a small *propylon* to the south. At the end of the classic period the sacred precinct was turned into a fortress and the *propylon* was widened so that vehicles of all kinds could pass.

APOLLONIA IN THRACE

About the year 609 B.C. the Milesians founded a colony at Apollonia on the Thracian coast of the Euxine. It is thought that the temple of Apollo must have stood on the small island of St. Kyriakos, where the colonists were believed to have landed. As the island proved too restricted in area for a flourishing city, the colonists afterwards removed to the mainland, where they had more room for expansion. Monsieur Degrand explored the island in the hopes of finding the temple, but in vain, for all the stones from earlier constructions had been carried off to build the modern village.[2]

[1] Paus., II, xxix, 6; P. Wolters, *Gnomon* I (1925), pp. 46–8, plan in text; *Arch. Anz.*, 1925, cols. 1–12.

[2] Paus., V, xxii, 4; *C.R. Acad. Inscr.*, 1905, pp. 300–6, fig. in text; Georges Seure, *Rev. Archéol.*, 5e Sér., xix (1924), pp. 307–16.

On the west of the island, however, he found a stairway leading to a platform, and near it a trench filled with ashes, calcined bones of animals and various objects. Amongst these last were a series of fragmentary terra-cotta reliefs representing a procession of warriors in full war panoply. The largest piece depicts two soldiers, the first carrying a spear and a rolled-up leather thong, who sings loudly as he marches. Behind him comes another man, armed with shield and spear, and blowing lustily upon a great curved trumpet (No. 222).[1] Other fragments show that these scenes formed a series of plaques, at least three examples being taken from the same mould. In style they derive from early Ionic art, but the drawing is faulty and somewhat inept, the work of local craftsmen.

There is no analogy for these plaques: the vase of the Harvesters or the Chigi Oinochoe come to mind,[2] but they are not real parallels. The frieze from Præneste illustrates a kindred subject,[3] but it has not the vigour and individuality of this scene. The love of the grotesque and comic details has been pointed out as one of the characteristics of Ionic art; our relief is a case in point. The wholehearted manner in which the two warriors play their part lends a touch of bucolic jollity to the scene.

The plaques were arranged as a continuous frieze, as exemplified by sites in Etruria, or else in a series of "metopes," alternating with slabs of geometric design as at Gordion in Phrygia,[4] and possibly at Sardis.[5] The friezes from Præneste, Velitræ, etc., suggest that they adorned a temple; and this likelihood is increased by the discovery in the same trench of clay figurines of a woman holding a dove, for evidently this was a temple deposit, apparently from the shrine of a female divinity, although the subject represented on the plaques does not seem very suitable.

At the other end of the island M. Degrand found a rectangular paved area and fragments of tiles, one stamped with a head of Apollo and the inscription ΑΠΟ, *débris* of figurines and lamps, and a bit of a terra-cotta cornice with egg-and-dart moulding (No. 207). This must have been the site of Apollo's temple, although the actual remains were not located.

THE ARGIVE HERAION

In the course of their transference to Athens, and during the long period in which they have been awaiting adequate study, the terra-cotta fragments from the Argive Heraion have been reduced to dire confusion.[6] A few pieces were marked at the back in pencil, but these inscriptions are now almost undecipherable, and the indications are mostly too vague to be of much use in assigning any revetment to the building to which it belonged. So many pieces are marked "West Building,"

[1] *Cf.* the one depicted on the Travertine Sarcophagus from the *Grotto dei Sarcofagi*, Caere, now in the Vatican, Helbig, *Führer* (Leipzig, 1912), i, p. 221, No. 421.

[2] E. Buschor, *Greek Vase-Painting* (London, 1921), pp. 38, 40, 59, 66, pls. xvii, 35; xviii, 36, 37 G. Cultrera, *Ausonia*, viii (1913), pp. 104–44, pls. v–viii; G. Perrot, *Hist. de l'Art*, ix, pp. 545–7, figs. 272–5.

[3] Not. Scavi, 1905, pp. 124 f.; Della Seta, *Mus. di Villa Giulia*, p. 212, No. 27038; Van Buren, *Figurative Terrac. Rev.*, p. 66, pl. xxxi, 1.

[4] G. und A. Koerte, *Jahrb. d. Inst., Ergänzungsheft*, v (1904); H. Koch, pp. 12–16.

[5] Th. L. Shear, *A.J.A.*, xxvi (1922), pp. 392–6; xxvii (1923), pp. 131–50.

[6] Paus., II, xvii, 1–7; Charles Waldstein, *The Argive Heræum* (Boston and New York, 1902).

ranging from the earliest specimens to the Hellenistic period, that one is tempted to believe that this must have been a temple dump, or that at rather a late epoch the area was raised by filling it in with the broken and disused fictile material from adjacent buildings, as happened at Locri and Syracuse, since these temple coverings were too sacred to put to common use, and yet had to be disposed of somehow.[1]

Antefixes of precisely the same type and unmistakably from the same revetment are marked "West Building," "First chamber," "East end of Stoa," "Stone heap," "S. Stoa," "S. Building" and "N. Stoa." As they were found scattered over such a wide area, one must suppose that, in the course of the cultivation of the soil, they were carried to considerable distances from their original position. In these circumstances the utmost one can do is to group together those pieces which fall into the same scheme of revetment, without attempting to assign them to any particular building.

The earliest objects are a series of antefixes, triangular in shape with straight sides, which illustrate the development of this type through several gradations. They vary in clay, in style, in size and in colouring, and seem, moreover, to have been found at different spots, although only two have any indication of provenance. None of them display the earliest and simplest motive exhibited by the antefixes from Athens, Corinth and Eleusis, for they are all variants upon one theme, and depict a reversed lotus, more or less developed in style. These antefixes cannot be later than the very beginning of the VI. Century (fig. 6).

There are fragments of a fine cornice with a boldly profiled cymation painted with a double design of red and black lotus and seven-leaved palmettes. The gutter which apparently belonged to this revetment has a single stopped meander, red above and black below, showing that this complex adhered strictly to the early scheme of revetment originated at Corinth. A fine fragment of a lion's face proves that this was a head which in style and technique would have been suitable to mask the water-spout behind the angle of the raking cornice. The work is excellent, for details are carefully reproduced, the muscles being marked by black lines (No. 121, fig. 7).

A tiny bit of a figure in the round, part of the left breast with well-modelled drapery and one long, wavy lock of hair, leads us to assume that this was a Niké of the akroterion. It cannot have been a sphinx, for if it had been, a portion of the feathered body would have been visible. The roof-tiles were of beautiful cream clay with a very fine slip, and the triangular cover-tiles measured about m. 0·24 in length.

All these pieces fall into a scheme of revetment which can be dated in the middle or beginning of the second half of the VI. Century: they cannot, of course, have adorned the second Heraion, which was erected in the end of the V. Century, after the earlier temple had been destroyed by fire in 423 B.C. But a sanctuary existed there in Homeric times, and it may well have been the Heraion in its VI. Century aspect which was covered by these terra-cottas.

Somewhat later is another revetment, and here the cornice has a less pronounced contour; the double design of compact lotus and eleven-leaved palmettes is near akin to that from the Treasury of the Byzantines. The gutter which, stylistically and from the nature of the clay, goes best with the scheme is one with a broad black, stopped meander, the spaces filled by a black cross in a bright red frame (fig. 9).

[1] Van Buren, *Archaic Fic. Rev.*, pp. 28, 66.

A lion's head, more advanced than the previous example and on a larger scale, may have masked the water-spout (No. 134). In the restoration of the Heraion the artist has used this fragment as evidence for a line of lions' heads all along the lateral sima.[1] But such an arrangement is structurally impossible with this system of architecture; the gutter was invariably in the form of narrow slabs decorated with meander, and with a front plane not absolutely plumb, but slightly slanting to allow the water to flow over it with greater ease, as there was no other method of discharging the rain-water. Evidence gathered from all the other sites in Greece demonstrates that the only place the heads could occupy in this scheme of revetment was the extreme end of the sima, immediately behind the raking cornice, the water from which was carried off by this means. It is true that in very early times lions' heads were set along the sima, as at Thermon and Corcyra, and at a late period they are found at intervals on simai decorated with akanthus in relief—for instance, at Corinth, Elateia and Olympia—but those are cases of quite different schemes of revetment. Certain simai from the Athenian Acropolis seem to have had lions' heads in the middle of the slabs, but they are peculiar to Attica, and the practice is limited to a few examples.

There are several small fragments of a cornice with astragalos on the abacus, and a single design of lotus and seven-leaved palmettes on the cymation, painted cream on a black ground. The colouring is that of the later colour scheme, but the design is precisely that used for the red and black type, except that it is single; it is therefore one of those transitional pieces which continued the traditional motive, but reproduced it in the new colour process. It must have been contemporaneous with the later types of the red and black scheme, and should be dated in the second half of the VI. Century.

A gutter of the same cream clay has a very broad black meander with a black cross in a dark red frame. Perhaps with them should be grouped a number of palmettes of the ridge-pole. They are of the identical cream clay with an ivory slip like the cornice, and were painted on both sides with a seven-leaved palmette rising above broad white stems. Touches of red are introduced on the heart of the palmette and the horizontal band which is merely applied to the broad stems and does not bind them. These palmettes were placed astride triangular cover-tiles, the type of tile one would expect to find with this scheme of revetment (No. 156, fig. 7).

A particular type of antefix must have been in great favour at the Argive Heraion, for so many are preserved that it seems likely that they adorned more than one building, the more so as the reputed provenance of the pieces is from widely separated sites. These antefixes are moulded in relief with a seven-leaved palmette above a reversed lotus, painted cream on a black ground. The lotus stems curve downward and end in spirals with little red eyes. Larger eyes fill the spaces between the lotus petals and the stems, and the centre of the lotus is a three-petalled flower. The base of the antefix was painted with black meander, the spaces filled by a black cross in a dark red frame just like that on the gutter (fig. 8).

Another somewhat bigger cornice also has lotus and seven-leaved palmettes on the cymation above a plain recessed fascia. The motive is severe and very carefully drawn; the milky white used for the pattern has the quality of ivory; but the seeds

[1] *The Argive Heræum*, p. 130 (Edward L. Tilton), pl. xxii.

of the later scheme are observable in the way in which the lotus stems no longer loop from flower to flower, but make spirals under the palmettes, and the very profile of the cornice, terminating in the recessed fascia, is the shape which became standardised throughout the later period. The plain fascia has already been covered with the ubiquitous black meander on a second cornice, otherwise exactly like the first, but less well drawn, perhaps a restoration.

A fragment of an antefix showing the left stem ending in a spiral filled by an immense flat eye, and the beginning of the palmette, is painted cream on a black ground. It may have belonged to this revetment, for it resembles the other antefixes, but is larger and the treatment of the eye is different (No. 157).

A few variations of the well-defined scheme of cream lotus and anthemia on a black ground were found at the Heraion. One of the earliest is a large fragment with cream lotus and nine-leaved anthemia with touches of red above a recessed fascia with meander. Here the stems make horseshoe loops below the lotus and spirals below the anthemia. The gutter which presumably accompanied it had black meander with a black cross in a very thin red frame ; this gutter, like the cornice, is painted red on the under surface. On a small fragment of a ridge-pole palmette only an ivory spiral is preserved, and the red heart of the palmette (No. 175). This revetment belongs to the end of the V. Century.

Another still later type has cream astragalos on the abacus, and lotus and eleven-leaved anthemia on the cymation above the band of meander. On the lower surface of the slab is large cream astragalos bordered by a red band (fig. 12).

A square corner block, belonging to this or a similar revetment, has traces of the mane and left ear of a lion's head which must have been in high relief (No. 176). It is marked " from the north side of the West Buildings." There are other fragments of similar heads in the museum at Argos.

Possibly the antefixes of this revetment were those with a palmette with eleven narrow, curling leaves, rising above two concave bands which coil at the ends around big red eyes. Between these bands is a motive like a thistle with a tiny thistle leaf on each side. Similar antefixes were found at Olympia,[1] and they cannot be dated earlier than the IV. Century (fig. 13).

Another cornice has a Lesbian cyma on the upper edge : lotus and nine-leaved anthemia adorn the cymation, and beneath it is a recessed fascia with meander. Both the cornice and a gutter to match are marked " West Stoa," and on the lower surface both have a design of astragalos. There is another type of antefix, consisting of a pointed arch rising from a rectangular base. On the front in low relief is an anthemion above branching tendrils from which spring little flowers and leaves. This gives the impression of being very late in character, because it was a design employed even in Roman times. But here the clay is fine and well purified, and the cream slip of good quality : the motive is an elaboration of the later antefixes found on the Athenian Acropolis. Thus there are grounds for believing that this revetment also is not later than the IV. Century (No. 177).

The moulding at the top of one late cornice is damaged, but below it is a large Lesbian cyma and enormous red and black meander (No. 200). The ground slip is a deep white. Such a combination of elements is not common in Greece, and is only

[1] *Olym.*, ii, pl. cxxii.

found at a late period. In Ionia, however, the egg-and-dart appears very early, and is sometimes of gigantic proportions: at Assos, Clazomenæ, Miletus, Mitylene, Sardis and most of all at Larisa it is combined with other motives and often appears twice in different dimensions on the same member.

ARGOS

The ancient city of Argos had two acropoleis; the Larisa was an almost impregnable fortress, but the other, the Aspis, so named from its rounded shape, was inhabited from prehistoric times.

On it were a group of buildings of the classical period; among them an edifice, (*e*) on the plan, which seems to have been a small temple with *pronaos*, *naos* and *adyton*. From its position this sanctuary was either that of Artemis or of Athena *Salpinx*, and the latter seems the more probable, for, according to Pausanias' description, that temple must have stood on the west side of the acropolis. Fragments of the columns and entablature were not found on the spot, but in the circular well of a reservoir a few paces away. As these fragments could only have belonged to a temple, there seems no doubt about the correctness of their attribution to edifice (*e*).[1]

With them in the well were bits of an archaic terra-cotta revetment, a cornice with red and black leaf pattern on a straight fascia, which may be dated in the second half of the VI. Century (No. 76). There was also a piece of a late V. Century cornice, the abacus painted with cream astragalos, the cymation with cream lotus and nine-leaved palmettes on a black ground; below the cymation was black double meander. This is the usual scheme, which ousted almost every other type from the early part of the V. Century until the Hellenistic period (No. 179). A cornice of precisely the same type was found at Delphi, but almost every craftsman added some little touch to vary the monotony of the stereotyped theme. This V. Century cornice cannot obviously have adorned the same building as the archaic red and black revetment, unless it was a restoration: it is more likely that it covered another building, and that the temple with tufa columns retained its archaic decoration to the last.

Remains of the temple of Apollo Pythios were also found on the Aspis, architectural members in stone and terra-cotta.[2]

In the *Agora* palmette antefixes were discovered, painted cream on a black ground; a little piece of the base preserved on one specimen shows that on the lateral sima was black double stopped meander (No. 183). A cream palmette of this description above reversed lotus is simply an adaptation of the design used in the earlier red and black antefix, but translated into a new colour scheme: this cream palmette belongs to the type of revetment with severe cream lotus and palmette on a black ground, itself a direct transition from the archaic treatment, but here no such cornice is preserved. In the museum is another antefix, differing from the others only in certain details—there is a filling leaf beside the stems, and the eyes in the spirals are rather larger; but these slight variations suffice to show that it could not have formed part of the same revetment, and there must have been another building covered with this scheme of decoration (fig. 14).

[1] Paus., II, xix, 3–xxiv, 6; W. Vollgraff, *B.C.H.*, xxxi (1907), pp. 155 f., fig. 4; A. Boëthius, "Zur Topographie des dorischen Argos," *Strena Philologica Upsaliensis* (Upsala, 1922), p. 277; C. Robert, *Pausanias als Schriftsteller*, p. 135.

[2] Πρακτ., 1916, p. 74; *Arch. Anz.*, 1922, col. 293.

In the museum at Argos the provenance of the fictile remains is not clearly defined, and it is not easy to understand exactly where individual pieces were found or how they should be grouped.

One fragment of a cornice has what must have originally been a double design of red and black lotus and seven-leaved palmettes. The only other element which could possibly belong to this scheme of decoration is a gutter with single black meander, the bars very thick, the spaces filled by a black cross in a dark red frame. There is no other type of decoration to which such an archaic meander could be assigned, and therefore it is perhaps justifiable to group it with the lotus and palmette cornice, with which, in dimensions, clay and style it agrees well (No. 127).

Examples of cornices are frequent with cream astragalos above a cymation with cream lotus and anthemia on a black ground, the fascia below being ornamented with black double meander. Certain pieces of gutter with just such meander probably belong to these revetments; they cannot be earlier than the end of the V. Century, and may be considerably later (No. 179).

The Temple of Artemis Orthia was situated on Mt. Lykone, to the west of the road from Argos to Tegea; the substructures of the temple were almost entirely destroyed, but various architectural members, palmettes and terra-cotta lions' head spouts prove the existence of a temple.[1]

The ridge-pole palmettes are negligently drawn, nine-leaved white anthemia on a black ground. The lions' heads are on a very large scale: the mane forms a double ruff, standing out from the head in short, bristling strands; the modelling is good, and, when the colour was preserved, the whole effect must have been most imposing. The water escaped through the open mouth.

The sima on which these heads were placed was adorned with akanthus in relief, and it may be compared with that from Corinth: all the elements combined show that the revetment was of the late and florid type of the Hellenistic period.

ATHENS

The excavations on the Acropolis have produced a great number of architectonic terra-cottas; they vary in character, in merit and in interest, for some are very unusual types, whilst others approximate to the specimens found at other sites. Unfortunately the exact provenance of almost all these pieces is unknown, for most of them are the results of early investigations when fictile revetments were deemed of small account, and if they are mentioned at all it is in casual fashion, which affords but a slight clue to the precise spot or circumstances of the discovery. A certain number were found to the north-east of the Parthenon during the excavations carried on in 1835 to 1837; others came from the great accumulation of rubbish caused by the Persian destruction, and others again were sporadic finds.[2]

Dr. Buschor, in connection with the important work he is doing on the early temples on the Acropolis, has made a study of the terra-cotta revetments; in some degree he has brought order out of chaos, has united together widely sundered parts

[1] Paus., II, xxiv, 6; W. Vollgraff, *B.C.H.*, xxxi (1907), pp. 179 f.; Kophiniotis, *Ἱστορία τοῦ Ἄργους*, p. 140.

[2] Ἀρχ. Ἐφ., 1837, p. 53; D. Brooke, *Cat. Acrop. Mus.*, ii, Introduction.

of one whole, has co-ordinated various groups and, above all, has elucidated many structural problems. When his work on the subject is published we shall be better able to appraise this interesting material, and meanwhile I shall give a brief account of some of these pieces, for a more complete description of which students will be able later to consult his definitive work.

As the fragments are mostly little isolated pieces it is difficult to reconstruct whole revetments, or even to determine the cornices and simai which go together. All one can attempt is to group together those pieces which, from the nature of the clay, the dimensions, or the character of the designs they bear, seem to have an affinity one with another.

Among the earliest pieces are the little triangular antefixes with straight sides decorated with thick stems in relief separated by a flower, such as were found at Corinth. Evidence from other places informs us that the gutter of these antefixes was always adorned with a single guilloche : here there is a single guilloche painted dark red which seems to correspond both in clay and in scale with the antefixes, and the colour is precisely that used for the design in relief (No. 25, fig. 18). Another antefix, now reduced to small bits, must have been a fine example of the more evolved triangular type. The design is a complicated one of palmettes and interlaced bands which stood out boldly in black and cream on the dark red ground. A tiny fragment of a red single guilloche may be the sima of this type of antefix (No. 44, fig. 19).

The series of cornices with broad red or black leaf pattern, on a very shallow cymation above a vertical fascia with guilloche, has numerous variations. One piece, No. 93, has chequer pattern instead of guilloche on the vertical fascia which is really the continuation of the cymation (No. 67, fig. 20). It is also of interest, because it is the corner block at the left angle of the cornice, and it illustrates the method by which the design on the cornice was carried around the corner for a short distance on to the lateral sima ; as the corner block projected a little on that side the gutter proper was recessed for a depth of m. 0·03. These corner blocks usually served as bases for the lateral akroteria, and by this arrangement the pattern ran round the two outer sides of the base. Chequer pattern is not common in Greece ; it is found on a lateral sima at Delphi, and also on the abacus of a cornice, and with much discretion on a piece found near the Hall of Echo, Olympia : at Syracuse it was a frequent item on many of the different schemes of revetment ; it appears also at S. Mauro and at Locri Epizephyrii. But on the Acropolis it soon gave way to the far more adaptable guilloche, which, in its turn, was superseded by the meander. Possibly even with this cornice one should connect a gutter with red double guilloche on account of the similarity of clay, technique and colouring.

No. 118, a cornice with broad red leaf on a shallow cymation above red single guilloche, may be grouped with the sima No. 110, which has the same design, but is surmounted by an antefixal ornament in the shape of a palmette above thick stems (No. 59, figs. 21, 22). A cornice with broad black leaf above black guilloche has traces of the lion's head spout at the corner of the lateral sima, proving how early this form of decoration was introduced. The sima had black guilloche, and perhaps one may add to the group the fine antefix, No. 104, a palmette above great black spirals which curve outwards to the lower edges of the field, and also the palmettes of the ridge-pole with thick black stems of the same type (No. 69, fig. 24).

THERE are several gutters with red and black single guilloche, but one cannot say with certainty to which revetment they belong (fig. 24).

To the second half of the VI. Century belong two cornices with single meander on the abacus and a severe but very beautiful double design of cream lotus and palmettes on a black ground on the cymation (Nos. 151, 152, figs. 25, 28). The lotus is the square archaic type of flower, and the drawing is so sharp and exquisite that the work resembles inlaid ivory. The gutters agreed with the abacus in having single stopped meander arranged in the archaic combination with red above and black below. To one of these revetments may belong the admirably painted antefix with a severe nine-leaved cream palmette above a reversed lotus, and the ridge-pole palmette, also with nine leaves, which rises above slender black stems. The work of all these pieces resembles each other closely, and the antefix is too severe to belong to any of the later revetments (fig. 27).

In the end of the VI. and early V. Century the Acropolis was rich in a group of revetments painted cream on a black ground. The abacus usually has a cream laurel sprig which pointed towards the apex of the cornice, to right if the slabs were those of the left ramp, and to left if they came from the other side ; the profile of the cymation was a gently swelling curve, and the whole surface was covered with the design which was single on the earlier cornices, whilst on the later ones it was double and tended to grow more complicated. But even in the latest examples there was still something of the archaic restraint and severity, an absence of the florid and degenerate scrawls found elsewhere.

No. 97, one of the earliest revetments, is complete in many of its elements. The laurel sprig and the design of square lotus flowers and enclosed palmettes on the cymation are drawn with admirable precision. Round the corner on the lateral sima a lion's head, projecting for a considerable distance, concealed the water-spout. The sima itself was in the form of a gutter on which the laurel sprig is repeated, but this time enriched by berries (No. 161, figs. 29, 30).

The evolution of the design is seen on No. 75, where it is duplicated and the bands which enclose the palmettes make double loops in the middle, thus linking the two halves of the pattern. The corner block of a revetment with a very similar design has traces of a lion's mane on the side of the lateral sima, and on the top of the block are indications of the sunk square into which the akroterion was inserted. On the curved back of the slab is inscribed a Θ to mark its sequence in the order of slabs on the ramp ; since this was the end one, it implies that there were nine slabs on each side. If the total length of each slab was m. 0·60 each ramp of the cornice must have measured m. 5·40. The gutter of this revetment seems to be black double meander (No. 155, fig. 37).

No. 76 is a step further in the elaboration of the design. The slabs are much higher, the laurel sprig on a larger scale, the place of the lotus is taken by a " papyrus " palmette. The low triangular tiles of the ridge-pole bore beautifully drawn cream palmettes above undulating cream bands which clothed the sides of the tiles with a graceful and intricate pattern (No. 163, fig. 32).

One of the latest of these revetments diverges from the normal type, because the lateral sima is as richly adorned as a cornice. The design on it is a double one of palmettes and stems which intertwine and blossom into lilies, and in the middle of each slab is a hole for the water to discharge masked by a lion's head (No. 169, fig. 39). Another cornice approximates more nearly to the type found outside Attica, for below

the laurel sprig on the abacus and the lotus and palmettes on the cymation is a fascia with black double meander, which appears again on the lateral sima (No. 170, fig. 40).

There are a number of antefixes and ridge-pole palmettes which must belong to this group of revetments, but it is almost impossible to determine with any accuracy the cornice or sima to which they individually belonged, and there are also a couple of lions' heads of the same period. Almost all these pieces were found in the excavations of 1835 to 1837 to north-east of the Parthenon.

The vivacious antefixes with large Gorgoneia must have formed part of one of the earlier revetments, for their character is not consonant with the calm severity of the black and white designs. As such a large number of these heads have come to light one is led to conclude that the building they covered was one of considerable size.

The *débris* of a large number of figures either fully or three-quarters in the round were all deposited together in the museum store-rooms, and it is an exceedingly difficult task to disentangle the various figures or groups. Yet careful examination affords some feeble clues to their original meaning, although only the wreckage remains of their pristine beauty and vigour.

Most of the figures in the round seem to have belonged to akroteria, a very few may have been isolated votive offerings or even cult statues. Such is the life-size female foot of cream clay covered with a very thin layer of finer clay which was mended in antiquity, for in the sole of the foot is a bronze rivet, and in the fracture caused by the breaking away of the right side of the foot are masses of metal which had been poured in to repair it. To it appear to belong a bare forearm with vestiges of drapery above the bend of the elbow, and some part of the body, possibly the left thigh.

The corner blocks of many cornices are sufficient to prove by the nail holes or the sunk square on the top surface how often these revetments were finished off by lateral akroteria, gaily coloured figures in the round standing out against the background of the sky. A female head, once part of a beautifully modelled figure, must be that of a Niké, for the drapery floating out behind her, and even the treatment of the wing which belongs to the head, are not appropriate to a sphinx (fig. 43). There are also pieces of drapery as well as an ear and hair from a companion figure, and thus we are made aware that Athens had at least one temple surmounted by Nikai, like Halæ, Olympia and Delphi. Moreover, like those great shrines, fragments of sphinxes came to light on the Acropolis, for there are the neck, feathered body and a bit of the wing of one example, and some of the wing of a second (figs. 46, 47).

A very interesting problem is raised by the disconnected portions of a human figure. The neck and trunk seem those of a youth, male because there is no indication of the swelling curves of a female body, young because there is no sign of the spare muscular anatomy of a mature man. He wore a tight dark garment, fitting closely high up round the neck, a further peculiarity not appropriate to a female figure. Pieces of both thighs remain, and one shows the knee bent at a sharp angle ; they might be taken for the lower limbs of a Gorgon in the running scheme, but the muscles and the whole contour of the legs show that they were held horizontally, and that on the inner side of each was a point of attachment. All these details, and the attitude of the body, bending slightly forward, in conjunction with the fact that a horse's head was found on the Acropolis, although the scale precludes it from having formed part of this group, lead one to conclude that this was one of those rather rare groups of a youth on

horseback composing the central akroteria on a few temples (No. 221, figs. 52–5). The only other place in Greece where there is the slightest evidence for such a group was Halæ ; but in the west, at Syracuse, at Gela and, above all, at Locri Epizephyrii such groups were found, ranging in date from the early VI. Century to the full flower of the V. Century.[1] The horse's head may have belonged to a similar composition on a larger scale, or more probably was part of an isolated work ; yet it shows that the horse was not an unknown subject on the Acropolis, and that there is no cogent reason why it should not have formed part of the architectonic decoration of a temple.

But other figures can only have belonged to pediment groups, because, although they are in high relief, some portion of the figure always rested on a base and against a background.

Thanks to the pioneer work of certain great scholars in regard to the poros architecture of the Acropolis,[2] we know something of the type of pediment decoration in favour in the early period ; and recently Dr. Buschor has attempted to work out the sequence of early pedimental compositions,[3] an attempt which has been invaluable in lightening our task and enabling us to reconstruct, at least theoretically, some of the fictile pediment groups which adorned the lesser VI. Century buildings.

The first of these groups depicted a mythological scene very similar to that represented on the temple of Artemis, Corcyra.[4] In the middle was the Gorgon-Medusa, made known by pieces of her gaping mouth and hair in " pearl-locks " ; she was flanked by two great feline monsters with tawny fells dappled with white spots. The remnants of only one such beast exist, but as these compositions were almost invariably symmetrical, we can postulate the presence of two animals who crouched with outstretched paws, turned towards the centre, and filling the diminishing spaces towards the angles with their hind-quarters, but menacingly on guard with heads turned outward. The rest of this pediment cannot be distinguished. As the inventory numbers of these fragments are almost consecutive, the presumption is that they were found at the same time and near together (figs. 48, 49).

It must have been a very minute pediment which was filled by the lioness lying with extended forepaws and head turned to the front. The beast is coloured black and all details are incised. The lower ledge of the pediment on which she lies is decorated with black chevrons on a cream ground ; above the beast's head is a fraction of the obliquely set edge of the raking cornice, enlivened with the same design. The work is good, but the style is very archaic, and this, combined with its small size, leads one to attribute it to some small shrine of the early VI. Century.

The third pediment is even more fragmentary than the first, but it must have illustrated the well-known theme of a lion rending a bull. The bull's back is a very mutilated fragment of red clay, so battered that all traces of slip have vanished ; but on it are the marks of the lion's claws digging into the soft flesh. Just below these claw grooves, at the spot where the pads would have rested, are three cylindrical

[1] P. Orsi, *Dedalo*, 1925, pp. 345 ff.

[2] Theodor Wiegand, *Die archaische Poros-Architektur der Akropolis zu Athen* (Cassel und Leipzig, 1904) ; R. Heberdey, *Altattische Porosskulptur* (Wien, 1919).

[3] Ernst Buschor, *Grössenverhältnisse attischer Porosgiebel* (Athen, 1924) ; *Athen. Mitt.*, xlvii (1922), pp. 1–4, 53–60, 81–105.

[4] K. A. Rhomaios, Πρακτ., 1911, pp. 163 ff. ; Buschor, No. 1.

perforations, nail holes for the attachment of some applied piece ; apparently the lion's body was moulded separately and then fastened to that of the bull by means of bronze nails or plugs. The lower jaw of a lion is also of red clay, but with a thick, highly polished slip. The mouth was open with the tongue hanging out ; both sides of the jaw are equally well worked and the head was therefore frontal ; evidently the lion had paused in his work of slaughter, and raised his head to look about him. Under the chin the skin was white, but the inside of the lips, where the flesh turned over, was black ; the white teeth were set in bright red gums and the tongue was dark red. Another piece of a lion's head is of the same red clay covered with a highly polished slip, but there is nothing to prove whether it really belonged to the jaw or to another head. It comprises the left eye and cheek. The face was coloured deep cream and there are slight traces of the black tufts of hair at the beginning of the mane. The eye had a yellow iris and a black pupil, the lids were outlined black. One other piece of red clay may have come from this pediment. It is a remarkable serpent's head, painted deep purple with black brows and black elongated eyes on large white eyeballs. The mouth was perforated, and probably a metal tongue projected from the hole, perhaps with two forks ; the perforation is much too tiny to be a water-spout. The head is hollow at the back and smoothed off at the edges as if it had been applied to a flat surface. Perhaps the body, which filled the decreasing space in the pediment with its convolutions, was moulded separately, and the head, which must have been turned completely towards the front, was applied to the hollow trunk, the attitude illustrated in the earlier lion pediment (figs. 49–51).[1]

The fourth pediment portrayed a lion rending a bull. The bull's mouth and nose remain, very carefully wrought and coloured to differentiate the flesh, nostrils and the beginning of the matted hair on the brow. A bit of the creature's leg is painted cream and flecked with brown dashes to represent spots or tufts of hair. These pieces are both of cream clay with a polished cream slip. The lion is reduced to part of the nose and upper jaw and a bit of the mane rendered by wavy lines in vigorous relief. The face was deep cream, details being treated by grooved lines, the whiskers by brown dots. The nose is purplish-red, like that of the bull, and the clay used is also the same. In the poros pediments a pair of lions attack the bull, or there are two lions facing towards the centre, each rending its own victim.[2] Perhaps as this fictile pediment was a small one a single group sufficed, arranged in such a way that the lion, advancing from the right, clawed the bull's shoulder and raised his head in the middle of the composition ; the bull, who must have faced to right since the muzzle is fully worked in the round on that side only, had fallen to its knees, and its body occupied the left side of the tympanon. A little bit of a serpent's body, also of the same cream clay, may have filled the angle of the pediment. The reptile is painted black with incised scales as meticulously worked as the details of the bull and the lion. The head of a serpent was evidently intended to be seen in profile ; the lower jaw is now broken, but it must have been widely open to allow of the play of the darting tongue. The whole head and the attitude are exact replicas of the serpent on the right side of the poros pediments showing the earlier scheme of the ravening lions.[3]

[1] Buschor, No. 2 ; *Athen. Mitt.*, xlvii (1922), pp. 55, 95 f. ; Heberdey, pp. 77, 101, 136, 178, fig. 83.

[2] Buschor, No. 3.

[3] Buschor, No. 2 ; Heberdey, fig. 83.

It has been noted how closely the two fictile figures, denominated Herakles and Iris, resemble those from the poros pediment of the "Introduction of Herakles into Olympos."[1] The head and torso of Herakles are sufficiently preserved to allow one to judge of the admirable workmanship. The lion's skin is drawn over his head and knotted by the forepaws on his chest. Both arms are now broken at the shoulders, but the right was extended forwards and the left held well away from the body. The figure of Iris is reduced to the torso only; she wore a tightly fitting garment girt at the waist and with an embroidered neckband; long curls hang down on either side in front on to her shoulders, and the knot of her hair hangs between the abrasions on either shoulder which mark the position of the wings. Evidently the upper part of the figure was presented in profile, so that almost all the back was visible, but below the girdle the body was frontal, although the legs would have been once again in profile. This infelicitous transition of the planes testifies to the early date of the figure. A little fraction of a relief depicts the right arm of a female figure, who must have stood frontally, extended and raised sharply from the elbow. This is precisely the attitude of Athena in the same pediment, but the scale seems somewhat smaller than that of Herakles, and therefore it must have belonged to a figure nearer the corner of the pediment.

The remains of a sixth pediment are even more difficult to reconstruct. There is the chest and right shoulder of a figure who appears to have been Athena, for the solid covering without folds over the chest and shoulder must represent the ægis which, on the shoulder, lies over the black sleeve of the chiton. It seems to have been painted dark yellow. This fragment is of red clay covered with a cream slip and so is part of a wheel which was treated alike on both sides. The rim was in relief, and so was the narrow, dark red moulding which it encircled; the spokes were depicted by swelling strokes, painted only, red on one side and black on the other. This wheel must have been visible on both sides, and therefore the chariot to which it belonged must have faced the spectator frontally, like the metope from Temple C, Selinus. But these archaic fictile pediments were shallow, and it does not seem as if there could have been room for a chariot placed frontally. The only instance of a chariot on the poros pediments is in the scene of Herakles and the Hydra, and then it is depicted in profile.[2] The wheel may therefore have been part of some votive offering in the round.

The Odeon of Perikles at the foot of the Acropolis was connected with the Theatre of Dionysos and was probably a large square building used as a covered theatre.[3] Many iron nails were found which once served to secure the wooden beams of the roof, and they, as well as the fragments of fictile decoration, bear marks of the fire which destroyed the building. Roof and cover-tiles were discovered and also certain large gutter slabs painted with red meander. On the lower surface is an elaborate pattern of red anthemia on a cream ground, showing the width of projection of the slabs.

From some unknown building in the city come slabs of a lateral sima decorated with a design of palmettes, volutes and interlacing sprays in very low relief. The

[1] Buschor, No. 13; *Athen. Mitt.*, xlvii (1922), p. 104; Heberdey, pp. 29–40, 157; D. Brooke, *Cat. Acrop. Mus.*, ii, pp. 322, 333 f., 348 f.

[2] Buschor, No. 8; Heberdey, pp. 10 ff.

[3] Πρακτ., 1919, p. 28; Ἀρχ. Δελ., 1919, Παράρτημα, p. 5, figs. 9, 10, 10*a*; Ἀρχ. Ἐφ., 1917, p. 229, fig. 1; 1919, p. 97; *A.J.A.*, xxvi (1923), p. 350.

profile of the cymation makes a pronouncedly convex curve, and from the middle of each slab projects a lion's head, realistically treated and with open mouth which forms a water-spout. This sima has all the characteristics of the early IV. Century, but is executed with a skill and delicacy which were the traditional inheritance of the Attic workmen (No. 208).

Two lions' heads on a small scale, but very well worked, were found at Piræus. They also are good specimens of careful IV. Century work.

BASSÆ

THE earlier sanctuary of Apollo was a little temple without stone columns or architectural details. The terra-cottas which covered the roof were found in a dump under the later temple, for the earlier structure was razed to the ground to make way for the later shrine. From the style of these fictile remains and from the sherds of Laconian, proto-Corinthian and Corinthian ware found with them, the find has been dated in the VII. Century.[1]

The most remarkable objects among these finds were fragments of two disc akroteria. One must have been a splendid example of the kind, with a diameter of about m. 1·45 and a rich profile consisting of a sequence of toroi and zones in relief or recessed, diversified by cymation-like mouldings ornamented with leaf pattern. Some of the zones which are now plain black were probably once enriched with meander or other geometrical patterns. Here are many of the motives depicted on the disc akroterion from the Heraion at Olympia ; the toroi round the central air vent are encircled by a zone of chequer pattern ; a wide outer zone is adorned with scale pattern, and beyond that a black ring is painted with white pomegranates. The fragment which shows this is exceedingly precious, for the pomegranate pattern is the hall-mark of Laconian ware, and its presence here justifies us in placing this type of akroterion in that category (No. 4, figs. 56, 57).

Such akroteria are found in the Peloponnesos, at Ægina and at certain colonies in Sicily and Magna Græcia, at S. Mauro, Gela and Rhegium ; the disc akroterion was probably brought to Rhegium by the Messenian colonists, and the method spread thence across the Straits and was eagerly adopted by those skilful craftsmen, the men of Gela, who introduced it into the Sikel city of S. Mauro.[2] But it is at Sparta especially that they abound, and it is not unlikely that they originated there.

The other akroterion was of bolder, coarser technique ; the air vent was surrounded by a wide double moulding followed by a rosette with petals in high relief like the semicircular antefix from the Heraion. Most of the middle zones have disappeared, but there is a cymation-like moulding now plain, but once probably decorated with leaf, and the receding border crowned with dentils (No. 5, fig. 58).

This akroterion appears to have belonged to a small group which is quite distinct from those akin to the one from the Heraion, Olympia. They are always of rather coarse red clay, and the ornament is boldly executed, much use being made of relief. One of the characteristic marks of this group is an outer zone of leaf pattern in relief,

[1] Paus., VIII, xli, 5 ; K. Kourouniotis, Ἀρχ. Ἐφ., 1910, cols. 276–8 ; Karo, *Arch. Anz.*, 1911, col. 130 ; *A.J.A.*, xvi (1912), p. 122 ; Koch, p. 89. I am greatly indebted to Mr. K. A. Rhomaios for his kindness in allowing me to study and publish these terra-cottas.

[2] P. Orsi, *Mon. Ant.*, xx (1910), col. 789, fig. 48 ; Van Buren, *Archaic Fic. Rev.*, pp. 151 f.

in which the series of leaves with rounded tops is broken into at intervals by a longer pointed leaf. The dentils of the border are rather widely spaced. These discs were really composed of two platters united at the outer edge : the front one is concave and adorned with the various mouldings and embellishments ; the other convex one formed the back of the akroterion, and by its curved shape acted as a support and brace to the front portion.

Akroteria of this type were found at Bassæ, Lusoi, Bigla near Tegea, Sparta and at Neandria in the Troad.[1] They conform more closely to the peculiar style of revetments found in Ionia, where not only the akroteria but the cornices, simai and antefixes as well were finished off with the dentellated border ; even the modelling of the leaves in relief finds its parallel in that region. At Larisa in Æolis fragments of a disc akroterion came to light, and it also seems to have been of this particular type.[2]

There are grounds for thinking that, on the Greek mainland, these akroteria were somewhat later in date than the " Laconian " type of the middle of the VII. Century. One is tempted to believe that in these objects of the end of that century one can trace the results of an artistic current from Ionia, where the meticulous workmanship of the " Laconian " technique had been coarsened and broadened to suit the requirements of the local gritty, coarse-grained clay.

The semicircular antefixes were also of an unusual description ; they were adorned in low relief with two seated sphinxes facing heraldically towards the middle and each raising one forepaw. Discs in relief, most likely once treated as rosettes, fill the spaces in the middle of the field and behind the sphinxes. There are a second series of very similar antefixes made of bright red clay instead of the fine, pale red clay of the first set. Here the design is much blurred owing to the coarse, friable nature of the clay, and the disc-rosettes have deteriorated into mere knobs. All details must have been rendered in colour. There is part of a mould of coarse red clay used for making these antefixes. Apparently this second series went with the second type of akroterion for they agree in clay and technique, whereas the other, more careful series, are of the same clay as the " Laconian " akroterion (fig. 59).

Pieces of at least three antefixes with a primitive form of palmette in relief must belong to quite a different scheme of revetment. The three-leaved palmette is flanked by stiff upright stems ending in volutes which are united by a horizontal bar and, below it, seem to slant outward (fig. 60). Here is the embryonic form of the later antefix best typified by the example from Halæ, the type adopted and elaborated by the " Corinthian " scheme and used with such fine effect at the Temple of Apollo. Here at another temple of the god we find the seeds of that art form ; one would like to think that as the worship of Apollo passed from shrine to shrine, so too the artistic conceptions thought out to beautify his abode were carried from sanctuary to sanctuary, gaining in beauty and becoming ever better adapted to their functional purpose.

BIGLA, NEAR TEGEA

Near the present village of Bigla was the site of the sanctuary of Poseidon and Athena Soteira, a marble temple of the VI. Century, beneath which a deposit of votive offerings

[1] Koldewey, " Neandria," 51 *Berliner Winckelmannsprogramm*, p. 48, fig. 68B ; Koch, p. 11.
[2] L. Kjellberg, *Uppsala Universitets Arsskrift*, 1903, pp. 90 ff. ; Koch, p. 6.

of the VII.–VI. Centuries was discovered and the remains of a small shrine. This little building must have been of high antiquity, for the terra-cottas which covered it are among the most primitive extant.[1]

Among them are fragments of a semicircular antefix adorned with dark red and black whirligigs on a cream ground, the outlines being incised with a compass. Part of a disc akroterion is of red clay covered with a black slip; it is like the one found at Lusoi, for the moulded leaf is interrupted at intervals by a longer pointed leaf. The dentellated border was made of triangular wedges inserted into the rim (No. 17).

Curious slabs of red clay are covered with a deep cream slip and painted with red and black bars which once made some kind of geometric design. The fragments are broken into such small pieces and are so damaged that it is not easy to determine their original purpose. Yet they stood free, for they are curved at the back and covered with a black wash; moreover, on one bit the broad top edge is preserved, and the cream slip of the ground was extended over it. It is tempting to surmise that here we have the cornice in its rudimentary form; although the front surface is vertical, the back already assumes the curved moulding which assisted the rain-water to flow away. These geometric tracings developed into the meander pattern, afterwards used principally on the lateral sima.

A slightly more recent phase of the cornice is seen in a fragment of a sharply curved cymation on which the leaf is drawn with incised outlines. The slab is so thick that it looks as if hewn out of stone. With it may go little antefixes, a palmette in very low relief with compactly set leaves above bands which make spirals around enormous eyes (No. 55, fig. 15). Although there are ten examples, none are complete, and the lower part of all of them is broken. They are akin to the type from Lusoi or the one from Tiryns.

HAGIOS MENAS, CEPHALONIA

At a distance of about half an hour from the modern Lakkathros excavations were begun in a vineyard. Owing to the absence of the owner of this vineyard the work had to be left unfinished, but enough had been done to prove that it was the site of a Doric temple, for the stereobate was uncovered and certain architectural fragments came to light. Amongst these were bits of fictile revetments, slabs of the gutter with red and black guilloche and, what was more unusual, heads of Gorgons, presumably from the antefixes (No. 47).

These details afford apparent proof of the primitive nature of the decoration, but the fact that the revetment was not fastened to a wooden framework, but to a stone entablature, shows that the structure was not as early as one would otherwise suppose.

Gorgons' heads appear on the sima at the not far distant Corcyra, and at Olympia also examples are found, but the usage was rare in Greece and is, as a rule, evidence of an early age. One hesitates to assign a date to material upon such insufficient data, but what indications there are would lead one to place the temple and its revetment in the first half of the VI. Century.[2]

[1] Paus., VIII, xliv, 4; K. A. Rhomaios, Πρακτ., 1910, p. 276; *Arch. Anz.*, 1911, col. 134; Loring, *J.H.S.*, xv (1895), pp. 33 f.; Koch, pp. 87 f.

[2] Πρακτ., 1912, p. 106; Ἀρχ. Ἐφ., 1912, p. 268; *A.J.A.*, xv (1914), p. 390.

CORCYRA

THE temple at Garitsa was a large Doric peripteral temple, for the foundations measured m. 48·95 in length and m. 23·80 in breadth.[1] It had eight columns on the front and seventeen on the long sides, with capitals of the "archaic" variety, and was built of fine local stone with a splendid sculptured pediment representing the Gorgon-Medusa; possibly it had sculptured metopes too, as well as a sima and akroterion of island marble, whereas the roof-tiles were of terra-cotta. Built into a late wall near by were two *stelai* which once bore votive dedications; it is impossible to decipher the inscription on one of these *stelai*, but on the upper part of the other can be read: Μ]έντις Ἀριστέα Ἀρτάμιτι. The *stelai* are important, as they can hardly have belonged to any but the most prominent sanctuary in the neighbourhood, and therefore we are justified in believing that Artemis was the deity to whom the temple was dedicated. The pediment sculptures certainly confirm this hypothesis, for there was a close connection in early days between the Gorgon-Medusa and Artemis, especially in her character as Πότνια θηρῶν.[2]

But the temple goes back to the VII. Century and originally had a fictile revetment, pieces of which were brought to light in the course of the excavations. From the technique employed they must belong to the early VI. Century and formed part of a sima with strongly profiled cymation ornamented with Doric leaf; the fascia below was decorated with multipetalled rosettes painted on a red ground. The slab terminated with a band of herringbone pattern (No. 95).

The importance of this sima is due to the fact that it enables us to envisage the type of fictile decoration produced at Corinth at that period; for Corinth was a great centre of the industry as the expressions used in inscriptions concerning buildings, Κορίνθια γεῖσα and Κορίνθιος κέραμος, prove. Here at the daughter colony of Corcyra, then closely in touch with the mother-city, we see the results of that industry, uncontaminated by other influences.

Other bits of a much larger revetment were found between the temple of Artemis and the northern boundary wall.[3] Here we have both a raking cornice and a lateral sima; the former consisted of a projecting border above recurved leaf pattern painted alternately red and black, bordered by a torus with herringbone pattern; below is a wide fascia with double guilloche in relief, followed by another fascia with rosettes, also in relief. The lateral sima repeats the scheme, but between the rosettes tubular water-pipes with disc mouths project from the sima; a fascia with complicated wave pattern completes the slab (No. 96). An unusual point about these simai is that whilst the upper part of the slabs followed the contour of the underlying sima blocks to which they were fastened by metal nails, the lower part hung free; hitherto this detail, apart from the temples in Etruria, where it persisted into the III. Century B.C., has been found only at Delphi (figs. 61–3).[4]

[1] W. Dörpfeld, *Athen. Mitt.*, xxxix (1914), pp. 161–5, figs. 1, 3; Koch, p. 96; Versakis, Πρακτ., 1911, pp. 164–204; K. A. Rhomaios, Ἀρχ. Δελ., i (1915), pp. 77–84; *Arch. Anz.*, 1914, cols. 130 f.

[2] Frothingham, "Medusa, Apollo and the Great Mother," *A.J.A.*, xv (1911), pp. 349–77.

[3] W. Dörpfeld, *Athen. Mitt.*, xxxix (1914), pp. 166–71, fig. 4; Koch, p. 96; Ἀρχ. Ἐφ., 1914, p. 140; *Arch. Anz.*, 1914, col. 132; *A.J.A.*, xix (1915), p. 145.

[4] Koch, p. 103, fig. 47.

The rosettes are not a very common motive, but they appear on a cornice from Thermon, and again combined with wave pattern and surmounted by recurved leaf pattern on the hanging sima from Delphi.[1]

It has been surmised that these terra-cottas belonged to an archaic temple, the site of which has not been found, but which may have been on the terrace between the temple of Artemis and the boundary wall, where very ancient remains were discovered. Nevertheless, it is noteworthy that this revetment seems a development of that from the temple of Artemis, for the motives which are there painted only are here executed in both colour and relief. Indeed, the likeness is so striking that one is forced to wonder whether this revetment did not really belong to the temple of Artemis rather than to some hypothetical temple, and whether it was not introduced as a restoration or reconstruction of the primitive decoration. The fact that the pieces were found at a little distance from the sanctuary might be accounted for by supposing that when the temple was again restored, and this time crowned with marble, the fictile revetment was carefully collected, since it was consecrated property, and buried in this spot near the hallowed precinct. The earlier revetment, on the other hand, that one which is painted only, is preserved only in scanty fragments, just those whose fall necessitated the second revetment, or such as escaped the notice of the workmen when the first decoration was cleared away to give place to the revetment with painting and relief. This scrupulous gathering up and burial of earlier material is often found; instances of it occur at Larisa,[2] Caulonia, Croton, Locri and at Syracuse, the sister colony of Corcyra.[3]

In the district called Kardaki was an ancient peripteral building which was peculiar in certain respects, for although the columns were Doric, the building has strongly marked Ionic elements.[4] The cella walls are preserved to the height of one metre, and within is the base for the cult statue. The east front was destroyed by the encroachment of the sea, but part of the retaining wall of the precinct on the south side was uncovered, and close to it were fragments of vases and bits of the fictile akroteria of the temple, which seem to have represented Nikai or maidens, as well as other figures, for various fragments, amongst others a nude male leg, were found (No. 212). There was also an antefix, the not uncommon type of a palmette with free outline rising above double volutes, rather similar to the example from Theotokou.[5] Among the fragments found at Corinth was a wing, apparently that of a sphinx, sufficient to show that such figures were included in the artistic repertory of the mother-city, and to indicate the source whence the Corcyra akroteria were derived (fig. 66).

[1] Koch, pp. 59 f., 103, figs. 26, 47. Besides those mentioned above the very limited list of architectural terra-cottas decorated with rosettes so far brought to light is as follows: Larisa, frieze with double rosettes, Koch, p. 7; Ak Alan, sima with rosettes, Macridy Bey, *Une Citadelle archaique de Ponte*, p. 7, pl. xv; Thasos, antefix with rosette between heraldic water-fowl, *B.C.H.*, xlv (1921), p. 553; Thermon, antefix, Koch, p. 72, fig. 31; Olympia, Treasury of the Metapontines, cornice with plastic rosettes, *Olym.*, ii, p. 200, fig. 20; Olympia, Treasury of the Syracusans, sima with rosettes in "metopes," *Olym.*, ii, p. 201, fig. 22; Delphi, No. 560, sima with rosettes in "metopes"; in Sicily rosettes appear on simai at S. Mauro and at Syracuse, Van Buren, *Archaic Fic. Rev.*, pp. 88, 118, fig. 7.

[2] Koch, p. 4.

[3] Van Buren, *Archaic Fic. Rev.*, pp. 10, 13, 28, 66.

[4] K. A. Rhomaios, Ἀρχ. Ἐφ., 1914, p. 140; W. Dörpfeld, *Athen. Mitt.*, xxxix (1914), p. 170; Koch, p. 97; *A.J.A.*, xvii (1913), p. 106; xix (1915), p. 34.

[5] Wace and Droop, *A.B.S.A.*, xiii (1906–7), p. 314, fig. 5.

The acropolis of the ancient city lay within the grounds of the villa " Mon Repos," and here were traces of a large poros Doric temple of the V. Century.[1] Around it were numerous fragments of a very early fictile revetment, far too archaic to have belonged to the poros temple ; one must suppose either that there was another temple close by, as may have been the case at the temple of Artemis, or that the V. Century temple was built upon the site of a more primitive one adorned with these remarkable terra-cottas, the largest of their kind. They are of two types, and formed the water-spouts of the lateral sima. They are heads of lions and Gorgons ; the former are set against a high background, and are modelled with great force. The Gorgoneia appear more archaic ; the hair is in conventional spiral curls round the forehead and hangs down behind the ears in stiff waves, almost like a wig. They had gaping mouths and sharp tusks, but do not seem to have been bearded (No. 22, figs. 64, 65).

The attempt to mask the water-spouts by human or Gorgon heads was so unsuccessful that it was soon abandoned, but it occurs in rare instances upon archaic temples. At Thasos Gorgoneia fulfilled this function,[2] and at Thermon the heads of Silenoi were utilised for the same purpose,[3] and it is with the earlier Thermon terra-cottas that these heads from Corcyra are most nearly akin in technical details. At both Larisa and Olbia simai were decorated with Gorgoneia, but they do not seem to have been pierced.

Thus the temples at Corcyra testify to the development of archaic fictile decoration, ranging from the Gorgons' and lions' heads of the VI. Century temple and the almost contemporaneous painted decoration of the temple of Artemis, to the revetment of the transitional period with painting and decoration in relief and the fully developed sculpture in the round of the akroteria of the Kardaki temple.

CORINTH

The site of Corinth may be considered amongst the most important for the study of the architectonic terra-cottas, for during the VI. Century it was one of the chief places for their manufacture and a great art centre where designs were originated, experiments in colouring were tried and whole schemes of revetment worked out. The abundant and splendid material found there fully justifies the claim of Corinth to pre-eminence in this craft, for it illustrates the initiation, elaboration and full perfection of various schemes, which are in some cases preserved in almost all their component parts.

Unfortunately here, as at the Argive Heraion, it is difficult to assign a revetment with any degree of certainty to any particular building. The work of excavation has been carried out at long intervals under different directors, the pencilled indications of provenance are almost obliterated and the transportation to the museum at Old Corinth and then to Athens has resulted in inextricable confusion. When the full report of the Corinth excavations is published by the American Expedition it will furnish us with much knowledge as to the site in general, and perhaps as to the proper distribution of some of the fictile material.[4]

[1] K. A. Rhomaios, *Ἀρχ. Ἐφ.*, 1914, p. 140 ; W. Dörpfeld, *Athen. Mitt.*, xxxix (1914), p. 172, figs. 6, 7 ; Koch, p. 96 ; *Arch. Anz.*, 1914, col. 132.

[2] *C.R. Acad. Inscr.*, 1914, p. 295.

[3] *Ant. Denkm.*, ii, p. 7, fig. 8, pl. 53, 1.

[4] In one of the forthcoming volumes of the American Expedition for the Excavation of Corinth

Literary references indicate that Corinth was rich in temples sumptuously adorned.[1] Most of them have entirely disappeared, but one large sanctuary even now stands out as a landmark, for seven of its columns are still erect. It has been identified as the temple of Apollo which Pausanias mentions after finally leaving the *Agora*. Herodotus (iii, 52) speaks of the worship of Apollo there, which implies that the shrine goes back at least to the time of Periander, 627–587/6 B.C. It was a very early Doric temple with six columns on the front and fifteen on the long sides, and the cella was divided into two chambers of unequal dimensions.[2]

Another important temple was that of Athena Chalinitis, standing between the fountain of Glauke and the theatre, near to the tomb of the children of Medea; but it has not yet been identified. In the course of the American excavations a square *temenos* with the remains of a little temple in the middle was discovered to west of the *Agora*, and another came to light below the Roman portico on the east side of the Lechæum Road. In addition to the temples the fountains, or the buildings connected with them, must sometimes have had terra-cotta adornments, even at a late period, for during the investigations at Peirene fragments were discovered of a great fictile sima with akanthus in relief and a lion's head projecting from the middle of each slab, obviously work of the IV. Century.[3]

Two types of the archaic antefixes which exactly capped the triangular cover-tile with straight sides came to light at Corinth. The most primitive has thick stems separated by a three-petalled flower, just like those from Eleusis and Athens. It is painted black on a cream ground, and below one fragment is part of the accompanying gutter ornamented with single black guilloche (No. 26). The second type is very like the first, but the flower has five petals, and the curled ends of the stems are filled by eyes; the colour scheme, too, is reversed, for here the design in relief is cream on a black ground (No. 42). These antefixes have been termed the "Peloponnesus type," and it is true that their provenance is mostly from that region; but several examples were discovered at Delphi, and at Miletus there were four varieties, one precisely like one of those from Delphi. The fact that the former was a cult site might account for the dedication there of a shrine adorned with these antefixes, introduced by the dedicant from another part of Greece. Perhaps their appearance at Miletus may be due to a backwash of that art current which, for the most part, set so strongly in the opposite direction, from Ionia towards Greece; none of the earliest motives are represented there, but the designs closely resemble those from Didyma. In Ionia the cover-tiles were usually rounded, and therefore not adapted to an antefix which necessitated the use of triangular tiles (fig. 70).

All that remains to show that the Doric scheme with red and black leaf was ever

the architectonic terra-cottas are to be published by Mrs. Ida Thallon Hill. I am under a very deep obligation to her for her kindness in allowing me to study and photograph the material, for her generosity in affording me every facility in my work and for permitting me to publish this preliminary account.

Reference to the discovery of the terra-cottas is made in the following passages: *A.J.A.*, i (1898), p. 473; ii (1898), p. 234; ix (1905), p. 61; on the whole site and its history, Pauly-Wissowa, *Real-Encycl.* Supplementband iv, cols. 991–1036 (Lenschau).

[1] Strabo, viii, C. 379; Paus., I, ii, 6–iv, 7.

[2] W. Dörpfeld, *Athen. Mitt.*, xi (1886), pp. 296–308; B. Powell, *A.J.A.*, ix (1905), pp. 55–63.

[3] *A.J.A.*, ii (1898), p. 234.

used at Corinth is one tiny fragment with a little portion of the recurved leaf. A gutter of the same clay with the appropriate design of small single red and black guilloche may belong to this revetment. By comparison with better preserved examples from other places this bit may be dated at the turn of the VII. and VI. Centuries. A fragment of a rounded cover-tile, embellished at one end with a series of small superimposed toroi, should perhaps be assigned to this revetment, for it is the type of cover-tile always employed with this scheme, and it cannot have belonged to the large revetment because in that case the cover-tiles were triangular (No. 75).

Among the terra-cotta material are numerous fragments of a revetment on a truly gigantic scale. It is extremely important, because almost all the component parts are preserved, and it is perhaps the earliest instance of the fully developed Corinthian scheme. The cornice slabs were composed of a torus moulding, although no piece exists undamaged, and a cymation consisting of a convex moulding above a straight fascia, both alike covered with a bold design of red and black lotus and palmettes on a cream ground. There is a horizontal band at the base of the lotus, and where two portions of the dark design overlap, the upper one is marked off by a little cream outline. The enormous single guilloche on the gutter was drawn with a compass and painted red and black (No. 111, figs. 71, 72).

The antefixes were ornamented with seven-leaved red and black palmettes rising above thick black stems. These stems are bound by a horizontal band and below curve out towards the sides of the relief. The composition is boldly drawn and coloured, and adequately fills the space ; for the antefix is really made up of two parts, a rectangular slab which covered the end of the triangular cover-tile, and, rising above it, a semicircular portion with free outline and serrated edge, because it follows the contour of the palmette leaves. Astride the triangular ridge-pole cover-tiles were palmettes of the same type as those on the antefixes, but with nine leaves instead of seven. They seem extremely large for ridge-pole palmettes, for they are nearly as wide as the antefixes, and one might take them for akroteria, except for the fact that they are painted on both sides, and the various fragments indicate that the pieces were more numerous than akroteria would have been. The cover-tiles of this revetment must have been enormous, and therefore it was needful that the ridge-pole palmettes should be of commensurately imposing dimensions (fig. 73). All these pieces are of greenish clay with black particles.

This revetment is the earliest example of the scheme known to us from the excellently preserved material from Halæ, and is the forerunner of that seen on the Treasury of the Megarians. Its immense scale precludes its adaption to any but a building of considerable size and also of great importance, to judge from the care and labour expended on the production of the various members. Added to this, terra-cottas of this style can only have covered a very archaic structure, and all these points seem to prove that the only edifice which meets all these requirements was the temple of Apollo. As we have seen, it goes back at least to the second half of the VII. Century, but it is hard to believe that this revetment can be so early, for on it the artist had fully worked out his scheme, and the sureness and precision of the drawing argue long practice. For these reasons it seems justifiable to date it in the very beginning of the VI. Century.

A revetment of the same type, but on a smaller scale, has five-leaved palmettes

enframed by lotus on the cymation, and round the corner of the angle block are traces of a lion's mane (figs. 74, 75). A second angle block also has fragments of a mane, and at the back is an interesting system of low walls to guide the water into the spout through which it was discharged. Many lengths of the gutter exist, and on it is a large single guilloche with red and black bands. On the top surface of one piece is an abrasion where the antefix was broken off. In this case also the ridge-pole palmettes were large; a fragment shows that they were the same type as before, palmettes above thick stems united by a band and curving outward below it; but this time two large eyes appear on either side of the band, and between them and the lower stems are three-leaved fillings. One piece really seems to be the lower part of an akroterion, for it is placed above and astride the cover-tile, instead of capping the opening like an antefix. Only the black stems linked by a band and part of a spiral are left. The back is rough, so it could not have been a ridge-pole palmette, apart from the fact that it is on too large a scale (No. 113).

Just a fragment of a third revetment shows the torus and the upper part of the cymation with part of the red and black palmette and the lotus petal to left which arched over it. With it seems to go an antefix of the type seen at the temple of Apollo, but on a much smaller scale, and with the design wrought in low relief. Little details reveal the development of the type; the reversed flower between the stems now has five petals and is brought into greater prominence; there are eyes in the spiral ends of the stems, and other larger ones within the loops made by the stems where they curve outward. These eyes explain those on the fragmentary ridge-pole palmette of the second revetment (No. 114, fig. 76).

All these revetments are characteristic of the first half of the VI. Century, and are succeeded by a type which makes its appearance about the middle, and flourishes in the second half of that century. This type is best known from the decoration of the Treasury of the Megarians, but it may more appositely be called the "Corinthian cornice," for here it must have originated and the course of its development can be studied.

The lower part of the cymation is all that is left of the earliest specimen of this second type. On it is a very finely drawn design of red and black lotus and palmettes above a border of stopped meander, bright red above and black below. This meander reappears on the gutter, which is interesting, for it shows clearly how the field was ruled off into little squares by means of incised lines, and in this squared area it was easy to space the pattern correctly; this method is used to-day by both artists and architects in working out their designs. The clay of these pieces is cream with a pinkish tinge, giving an added charm to the fine slip. The lower half of an antefix has a seven-leaved palmette in low relief, painted red and black on the cream ground. It rises above a reversed black lotus, and the lotus stems coil in spirals against the upper edge of the background. For this antefix, although it displays the motive almost universal in the later period, yet retains in structure something of the earlier squat type, and one still notes the division into a rectangular slab and a semicircular top with free outline (No. 120, fig. 77).

It is tempting to assign to this revetment the *débris* of an akroterion, evidently a sphinx, for the fragments consist of the left shoulder, back hair and side locks of a female figure, part of the body with very large painted imbrications, two bits of the

recurved wing and part of an animal's leg. We have seen that at Argos a figure in the round seems to go with a revetment of this type, with precisely the same curious arrangement of the meander, and that the whole scheme dates from the middle of the VI. Century ; at Thermon, and also at Halæ, with the lotus and palmette cornice went sphinxes as the lateral akroteria ; they must have been considered the fitting crown for the Corinthian scheme of decoration. This akroterion cannot be attributed to the temple of Apollo, because it is too small, the clay is cream without the greenish tinge observable in the clay employed for that revetment, and the fine, minute style of the figure is some decades later than the forceful draughtsmanship of the earlier work, without any attempt at *finesse*.

A cornice of dark red clay has a rosy slip ; only the top part is preserved, but the abacus was painted with dark red bands and the cymation with a double design of lotus with seven-leaved palmettes, the heart of the latter being depicted as a red diamond. A gutter of the same red clay has double stopped meander on the front and gigantic cream astragalos on the lower surface. Three examples of the antefix which goes with this scheme of revetment were found ; they are rather larger than those assigned to the earlier revetment, but are precisely the same in design, and of dimensions suitable to this cornice (No. 123, fig. 82). There is a bit of the lower part of a cymation, also of red clay, but it cannot have belonged to the former, because the design seems to have been single and the stems diverge below the lotus and make spirals underneath the palmettes. The heart of the palmette was red, and so was the diamond filling the space below the lotus. This motive must have approximated to the designs of cream lotus and anthemia, which were usually single, with an almost identical arrangement of the stems ; perhaps it was an experiment towards the simplification of the original composition ; it must date from the beginning of the V. Century, when the use of the light on dark colour scheme was rapidly ousting the earlier method. The almost orange ground of this cornice is represented in a gutter, still showing faint traces of the incised squares which marked off the black meander on the front ; the cream astragalos on the lower surface was followed by a cream band (No. 138).

An important fragment consists of the angle block of a cornice. Below the torus was a cymation and on it was a beautifully drawn double design of lotus and palmettes. Above the torus is a vertical plane which sloped up to the corner on the right and served as a base for the akroterion, because in the top surface is a round hole for the nail which fastened it in place. Round the corner of the block, on the side of the lateral sima, is a lion's mane with locks in relief coloured dark red and making three ruffs. The whole work is wonderfully fine and wrought with the utmost care. The clay is pinkish with red particles. The fragment is labelled " Athena Chalinitis," but as the site of this temple is yet to seek the utmost one can say is that it was discovered in the region where the sanctuary must have stood (No. 124, fig. 1).

A double cornice is decorated with a dainty design of lotus and palmettes ; here the palmette leaves are short and round, without any heart or centre to connect them with the stems which are incised (No. 125, fig. 76). It contrasts with the pattern on another fragment, for there the heart of the palmette is a dotted semicircle, and the stems, instead of growing naturally from the lotus, coil upwards in spirals, whereas under the palmettes they coil downwards in the reverse sense. This treatment of the stems is reminiscent of that employed on the cornices with cream lotus and anthemia,

therefore it affords proof that the cornice belongs to the very end of the VI. Century. A large antefix with seven-leaved palmette in low relief in motive is like the other specimens found at Corinth, but here the outer petals of the reversed lotus are reddish purple and the eyes above them are black, a reversal of the usual distribution of colour. Three pieces of these antefixes are preserved, one almost complete (No. 126).

The later scheme of a light design on a dark ground is represented at Corinth in all its stages, down to the florid ornamentation in vogue in the late IV. and III. Centuries. The earliest specimen found here is the lower half of a cornice with a double design of lotus and seven-leaved palmettes painted white on a black ground. The design is precisely that of the earlier colour scheme, taken over intact, severe in style and drawn with sharp contours. A ridge-pole palmette of the same red clay has a seven-leaved cream palmette rising above broad cream bands. The slip used is almost orange in tone. The antefixes also had a seven-leaved cream palmette above a reversed lotus. It is just like the motive of the red and black type, but here the design in relief is painted cream, the eyes and the heart of the palmette are red and the ground black. The triangular cover-tile rises to about two-thirds of the total height of the antefix. This type of revetment must have been contemporaneous with the red and black type, and all the analogies make it clear that it should therefore be dated at the very end of the VI. Century (No. 153).

A second cornice is very like it in design, but the palmette heart is larger and the cream used is so deep in tone as to be almost yellow. Both ridge-pole palmettes and antefixes had nine leaves; otherwise they resemble those of the other revetment, except that here the eyes are smaller and there is a leaf filling between the stems and the lotus petals (No. 154).

The pattern on one small cornice is very well drawn; all the elements of the later ordonnance of the cornice are present, for an abacus with cream astragalos has taken the place of the torus, the design of lotus and anthemia on the cymation is single, and below it is a recessed fascia with black meander. The minute and dainty treatment gives a most attractive appearance to this slab.

Another cornice has tiny cream astragalos above cream lotus and eleven-leaved anthemia, terminated by the usual band of meander. The lotus petals are outlined with red, the introduction of an attempt at *chiaroscuro* which was afterwards carried to quite pictorial lengths; the ivory quality of the white and the sharpness of outline produce the effect of enamel. To it may belong an antefix with nine leaves above a lotus. The stems are unusually slender, and the eyes and heart of the palmette are cream, not red. Between the lowest palmette leaf and the spiral of the stem a little filling leaf rounds out the contour of the edge. All details show that this revetment falls into place in the first half of the V. Century (No. 180, figs. 80, 81).

Black egg and dart above astragalos ornament the abacus of another cornice; the cymation has cream lotus and nine-leaved anthemia with touches of red above a band of meander. This is the angle block of the cornice, and on the side of the sima are traces of a lion's mane with ray-like tufts of hair. The head was large and covered the whole fascia; a big fragment of the gutter has meander, the spaces filled by a red cross in a black frame, just like that on the cornice (No. 181, fig. 82).

There are very many other revetments of this type, some with Lesbian cyma, some with nine-, others with eleven-leaved anthemia; one has two alternating kinds of

anthemia instead of the lotus ; they vary in dimensions, in details and in execution ; certain ones are carefully drawn, others are quite negligent. In the museum at Old Corinth are twenty-two different specimens, ranging from the severe late VI. Century design to immense and florid productions of the III. Century.

The innumerable gutters with black meander should furnish the lateral simai for all these cornices, but it is hard to match one with the other with any degree of certainty : the differences are often too slight to describe in words, and sometimes when the pattern is identical on both members the colouring or the clay is at variance.

A curious cornice is one with a tiny dark red abacus, Lesbian cyma with black leaves on a red ground and cymation with large cream egg and dart on a red ground above a border of meander. The cream slip on the top surface and on the curved back of the piece show that it was a cornice. Two other fragments differ from this one only in the meander, which is square instead of elongated, and in the width of the astragalos painted on the lower surface ; but these changes are so slight that they may be due to a restoration (No. 202).

Some fine lions' heads in bold relief adorned a sima enriched with akanthus sprays in relief. A sima of this type was discovered at Elateia, and Olympia has provided several more or less ornate examples. Vestiges of the earlier severity still remain in the Corinthian specimens ; the heads are well modelled and true to nature with nothing of the later flamboyancy.

This wide range of fictile material is most instructive for the study of the architectonic terra-cottas. Every link in the chain of development manifested by the " Corinthian scheme " is here displayed, and by a comparison of the parts preserved, some from one revetment, some from another, we can visualise the whole in all its glowing brilliancy of colour and appreciate its structural utility.

DELPHI

The fictile material from the sacred buildings at Delphi was abundant and very varied in character, which was to be expected at a place where dwellers from many different parts of the Greek world erected and adorned offerings in token of gratitude or homage to the God of Delphi.[1] On this account the revetments might have furnished a valuable picture of the artistic tastes and skill of these several regions, but unfortunately the information vouchsafed to us as to the actual discovery is exceedingly meagre and is, indeed, quite useless for purposes of identification. We are told : " Around the Treasury of the Athenians and all along the Sacred Way three tufa buildings were recognised and several important edifices were discovered : important fragments of painted architectonic terra-cottas whose style recalls those of the Acropolis and Olympia were found."[2] And again : " The little archaic edifices on the terraces of the polygonal wall were of poros ; all the fragments, pieces of cornice, triglyphs, painted terra-cottas, etc., were found in this region, but it is impossible to assign them to any particular building."[3] One is therefore reduced to arranging the pieces in roughly

[1] Paus., X, ix–xxxii, 6.

[2] Ch. Diehl, *R.É.G.*, vii (1894), p. 223 ; *B.C.H.*, xvii (1893), p. 211 ; *C.R. Acad. Inscr.*, 1893, p. 172.

[3] R. Demangel, *Fouilles de Delphes*, ii, 2me fasc., " La Terrace du Temple," p. 185.

chronological order, and to forgo all attempts to attribute them to any precise building unless the analogies from other sites are so striking that they justify the assumption.

Pausanias mentions a group of seven treasuries in his description of the Sacred Way at Delphi, and then an eighth, that of the Corinthians, somewhat separated from the rest. In other authors there are allusions to five more treasuries, but in the course of the excavations not less than twenty-three foundations with all the characteristics of treasuries were found. The problem is to identify these various foundations and to bring them into conformity with such literary evidence as we possess.[1]

Among the earliest terra-cottas at Delphi are a few of the little triangular antefixes with straight sides. The earliest is quite archaic in style and must be dated in the VII. Century (No. 27). The latest resembles those found at Didyma, for the stems are those of a reversed lotus and at the ends burgeon out into lotus buds.[2] Only one fragment of single guilloche was found at Delphi ; it is a gigantic red guilloche and may be the gutter of these antefixes (No. 45, fig. 89).

Another primitive piece is a very thick and squat cornice, and the front surface is without profiling. The red of the ground is a dull brick tint, and on it are cream horseshoes, set side by side, but without any connection between them. This is really a very archaic form of leaf pattern. The stunted proportions of this cornice and the coarse clay of which it is made recall work from Asia Minor, but there is no exact parallel for the design. It is not quite so elementary as the earliest type from Bigla, yet it must certainly be dated in the VII. Century (No. 54).

Considerably later is the fragment of a cornice with a steep abacus with three rows of red and black chequer pattern above a sharply curved cymation with red and black leaf which diminishes to a point (No. 82). This is a combination of patterns which found favour in the West, for at Locri Epizephyrii, at the earlier temple situated in the locality called Maraza, a lateral sima with precisely this arrangement was used,[3] and so it was on the sima from Metaurum,[4] now in the Metropolitan Museum, New York. The leaf pattern diminishing to a point is practically unknown in Greece, but it is found on the Treasury of the Geloans, and was frequently employed in Sicily and Magna Græcia. These details seem to imply that the cornice decorated a treasury dedicated by some city of that region, although no record of such a monument, except that of the Syracusans, has been handed down to us. With it may be grouped a small antefix, No. 557, decorated with a palmette above a reversed lotus. It is painted black and purple, instead of the usual red, and recalls the cresting from Temple C, Selinus, both in colouring and in the square, compact shape of the lotus (No. 82).

Cornices with broad square leaf on a very shallow cymation above a band of guilloche either single or double are numerous. On one, No. 5437, the leaf is red and so is the guilloche below (No. 62) ; on No. 451 the guilloche is double (No. 64) ; with the former one is tempted to connect the lower part of an antefix which is unusual, because on the front the ornament is carried out in the medium of paint only, a reversed lotus which must have been surmounted by a palmette now broken off. Its link

[1] A. Frickenhaus, *Athen. Mitt.*, xxxv (1910), pp. 235–56 ; W. B. Dinsmoor, *B.C.H.*, xxxvi (1912), pp. 439–93.

[2] Pontrémoli et Haussoullier, *Didymes*, p. 194, fig. in text ; Koch, p. 37.

[3] Van Buren, *Archaic Fic. Rev.*, pp. 29, 87.

[4] *Op. cit.*, pp. 43, 87 ; P. Orsi, *Not. Scavi*, 1902, p. 128, fig. 2, Nos. 3, 5.

with the cornice is the single guilloche running along the base, for it is arranged in the unusual combination of red bands with cream borders and black eyes upon a black ground (fig. 85). On No. 5439 both the leaf and the single guilloche are picked out in red and black, and the material from Eleusis shows that the type of antefix appropriate to this scheme of revetment is an early form of the " Halæ type," of which two almost complete specimens and part of another were found at Delphi ; they are seven-leaved palmettes above black stems which curve outwards towards the lower corners of the field. The scale, too, is suitable to the revetment of a small building, and all that is lacking is the large single guilloche of the gutter (No. 77). Apart from Eleusis and Ægina, this scheme of decoration is most frequently met with on the Acropolis, and it would be tempting to believe that one of these revetments was fashioned for the Treasury of the Athenians. The date, however, seems to preclude such a possibility, for the treasury was erected about 490–80 B.C., whereas this type of revetment is characteristic of the early VI. Century.

To the same period belongs a sima on which the simple leaf pattern is of quite a different type ; it is painted alternately red, white and black on a vertical fascia, each leaf being outlined by a black rim. This pattern is separated by a torus from the fascia below which has three rows of incised chequer pattern. The water-spouts were the tubular pipes so often found in Sicily or Magna Græcia, but not common in Greece (No. 102).

A more diversified profile is that of the cornice with chequer pattern on the abacus, recurved leaf followed by a torus, and then a broad fascia with rosettes in relief above wave pattern (No. 97, fig. 88). Cornices of this nature were found at Olympia, but the most splendid example comes from Corcyra. Yet neither at Olympia nor at Delphi is there any evidence for a Treasury of the Corcyreans. This suggests that all these cornices may derive from some original to be found in Ionia, where relief was more freely combined with painting to produce an effect which the mainland Greeks preferred to obtain by more restrained means. Among the fragments from Larisa in Æolis now in the museum at Constantinople is a bit of a cornice with a Lesbian cyma above astragalos, followed by large double rosettes standing out in relief. Another piece has a black rosette in relief above astragalos and double guilloche. The Treasury of the Clazomenians suggests itself ; it was built about 550 B.C., and the revetment cannot be later than that date.

Another sima, No. 560, is arranged in a very unusual manner : the guilloche on the abacus is bordered by a torus on one side and a recessed fascia on the other ; below the fascia is again recessed and enriched with black triangles on an ivory ground ; at each end of the slab are sunk squares like metopes filled with white rosettes on a black ground (No. 103, fig. 86). A sima from Olympia attributed to the Treasury of the Syracusans had a black and white guilloche bordered by toroi above a fascia with leaf pattern interrupted by " metopes " filled by rosettes. In this connection we are reminded that at Syracuse the revetment of the first type had a sima broken up into " metopes " with rosettes.[1] It is worthy of note that at both Olympia and Delphi the Treasury of the Syracusans which Pausanias saw was built over the foundations of an earlier building, vouched for at Delphi by the archaic inscription found in 1895

[1] P. Orsi, *Mon. Ant.*, XXV (1919), cols. 642–7, fig. 226, pl. XX ; Van Buren, *Archaic Fic. Rev.*, pp. 68, 88, fig. 7.

behind the Treasury of the Athenians.[1] The lettering of the inscription and the architectural details of the foundation point to the middle of the VI. Century for the date of this earlier treasury, a date with which the sima agrees perfectly. If it was really one of the terra-cotta fragments found " around the Treasury of Athenians," it would be a further proof that it really belonged to the Treasury of the Syracusans. Yet another point worthy of remark is that at Delphi two little antefixes were discovered in the shape of Ionic volutes ; they are exact counterparts of those at Olympia which make part of the revetment of the Treasury of the Syracusans, and nothing of the kind has been found anywhere else in Greece. This seems to justify us in grouping them with this sima, and in attributing both to the Syracusan Treasury.

Still finer is the sima, No. 5451 ; the listel, bordered by a torus, is painted with cream rosettes on a red ground ; the cymation below has a cream wave pattern separated by another torus from a fascia with black lozenges, filling the spaces between the tubular pipes. The most unusual detail about this sima is that it is crowned by a little antefixal ornament in the shape of an Ionic volute which has been restored at one end of the slab, but probably stood immediately above the water-pipes (No. 106, fig. 87). Both the lozenge pattern and the tubular pipes are found in Sicily and Magna Græcia, and are unusual on the Greek mainland, but I know of no parallel for an antefixal ornament of that nature. Even more uncommon is the sima slab made of two pieces stuck together. The cream clay is friable in texture, and now all trace of colour has disappeared. The sima has a little abacus and a broad vertical fascia on which a sunk square is stamped at either end, each containing a subject in relief. In the left square are two lions seated heraldically, each raising one fore-paw and turning its head backward. The right square pictures a youth with streaming hair seated barebacked on a galloping horse (No. 109, fig. 89). In Greece this stamped technique was employed for pithoi or similar wares ; it is only at Thasos that a stamped frieze was used architecturally ; yet in Asia Minor there was a predilection for relief obtained by means of stamps, for example the scenes of chase at Neandria and Gordion, the series of friezes at Larisa with diversified subjects of chariot races, banqueting and fights with centaurs. But in Etruria and Latium the art continued until a relatively late period, and the stamps were often elaborate in character, and the work was touched up and varied with considerable skill. At Delphi Strabo mentions a Treasury of Agylla ; now Agylla was the ancient name for Cære, whence come some of the best examples of stamped work. It would be pleasing to think that in this sima we have a specimen of the work from the Treasury of Agylla, but the date of its erection does not appear to be prior to 500 B.C., and the sima is certainly far earlier. The manner in which the horse and rider are portrayed closely resembles the horsemen on the frieze from Thasos,[2] and thus we should perhaps seek for the home of this type of decoration somewhere in the cycle of Ionic influence.

There are two cornices which are akin to the type found at the Treasury of the Megarians, Olympia. A corner block is among the slabs of the better-preserved cornice, and it bears traces of a lion's head on the side, and holes for the insertion of the akroterion on the top surface. With it may be grouped certain antefixes of the appropriate type with a red and black palmette above a reversed lotus (No. 119).

[1] Sir J. G. Frazer, *Commentary on Pausanias*, v, p. 282 ; *B.C.H.*, xxiii (1899), p. 379.
[2] *C.R. Acad. Inscr.*, 1914, p. 296, fig. 7 ; *A.J.A.*, xix (1915), p. 94, fig. 1.

On the other cornice the lotus and palmette pattern is on a large scale; the antefix is again a palmette above a reversed lotus picked out in red and black, but it varies from the previous examples in minor details (No. 118). This scheme of revetment was diffused over so wide an area in the second half of the VI. Century, that it is difficult to allocate it to any particular treasury.

The cornices at Delphi with cream lotus and palmettes display very restrained and graceful designs in the early period. One is terminated by a fascia exhibiting a single meander arranged in the archaic fashion with black above and red below, repeated on the gutter (fig. 90). With it one may place the fine severe antefix, a nine-leaved cream palmette which once rose above a reversed lotus (No. 171). No. 3167 is one of several slabs with a well-drawn pattern of cream lotus and anthemia, with touches of red above a recessed fascia with black single meander, which is continued on the gutter (fig. 91). The ridge-pole palmettes of this revetment had a compactly drawn palmette above stems which rise, thick and bulbous, from the base, and rapidly diminish towards the points, ending in knobs rather than spirals (No. 172). A number of similar ridge-pole palmettes were found at Corinth; for the most part they are less well drawn than the Delphi example, and they soon degenerate into negligent scrawls.

The later simai quickly grow more elaborate in composition and less careful in execution, and are all completed by gutters with the stereotyped meander. A couple have a large Lesbian cyma above the lotus and anthemia of the cymation, and on one cornice the anthemia are transformed into a honeysuckle pattern.

At Delphi there are certain antefixes of unusual types. One now consists of the right half only of an elliptical antefix displaying a sphinx seated in the heraldic attitude which implies that the composition was the symmetrical one illustrated at Bassæ and Kotylion, that is to say, two heraldic sphinxes flanking a column, rosette or some central object. Another is the counterpart of the small antefixes found on the Athenian Acropolis, for the front is roughly triangular and rises into Gothic finials in the middle and at the sides.

The akroteria figures were numerous, and comprise at least two sphinxes and also lions lying on guard with outstretched forepaws.

The precinct of Athena Pronaia at the Marmaria underwent successive phases. The first temple, erected about 600 B.C., was probably orientated to east; both it and the altars near by were enclosed by a wall of early polygonal masonry. About 510 B.C. a new and larger temple was built, and the precinct was greatly enlarged. But two landslides overwhelmed this edifice, and therefore about 350 B.C. the site was abandoned and a third temple of Athena was set up in the more westerly part of the precinct.[1] Apparently it was on the earliest temple that the splendid figures of Nikai stood as lateral akroteria. So much of these figures is preserved that it is almost sufficient to warrant a reconstruction of at least one of them. The Nikai were pictured as just alighting with wings not yet furled, and with their garments still

[1] R. Demangel, *Fouilles de Delphes*, ii, 3me fasc., "La Sanctuaire d'Athena Pronaia"; Th. Homolle, *Revue de l'Art ancien et moderne*, x (1901), pp. 361–77; F. Poulsen, *Bull. Acad. Danemarke*, 1908, pp. 332 ff.; Pomtow, *B.P.W.*, 1909, pp. 187–9, 315–20; G. Karo, *B.C.H.*, xxxiv (1910), pp. 212–21; A. Frickenhaus, *Athen. Mitt.*, xxxv (1910), pp. 235–56; W. B. Dinsmoor, *B.C.H.*, xxxvi (1912), p. 486; *B.C.H.*, xliv (1920), pp. 389–92; xlvii (1923), pp. 513–15.

blown back by the impetus of their flight (No. 119). One arm of each was extended, and in the other hand they held a chaplet of beads. The effect must have been very striking, and the work is so beautiful and delicate that it rivals the sphinx's head from Thebes or the exquisite workmanship of the figures from Halæ.

Just outside the wall of the precinct an antefix with the usual red and black palmette above a reversed lotus was found. It shows that in the second half of the VI. Century buildings at the Marmaria were adorned with that scheme of revetment; it also suggests that one of the two cornices with lotus and palmettes found at Delphi may have adorned the temple of Athena (No. 119).

DODONA

The site of the archaic temple was covered in mediæval times by a church with a rather different orientation. Faint traces of walls still exist, but the upper part of the structure must have been of wood or crude brick. Near these walls were found carbonised wood, ashes, fused bronze and thick fictile slabs, one a piece of a sima painted with palmettes (No. 137).[1]

ELATEIA, PHOCIS

The temple of Athena Cranaia was a Doric peripteral structure, with six columns on the short sides and thirteen on the long sides.[2] The roof was adorned with a fictile revetment which must date towards the end of the V. Century, but this form of roof decoration was continued here until a late period, as the many examples of Hellenistic antefixes and simai bear witness.

The revetments are varied in type and dimensions, and cannot all have come from the same building. To the temple may be attributed a cornice with cream lotus and anthemia on a black ground above a recessed fascia with double red (?) meander, the spaces filled by a black cross. To this belong ridge-pole palmettes, nine-leaved palmettes painted white on a black ground above white bands which make spirals under the palmette and curve outward below. The sima with lions' heads belongs to a later epoch, and may be compared with those found at Corinth and Olympia. Of much the same period is the fragment of a cornice with large egg and dart (No. 203).

There are two types of archaic antefixes, but their small size precludes their attribution to the temple. One consists of broad bands linked together, and ending in spirals at both ends. These bands are separated both above and below the horizontal band which binds them by a four-petalled flower, very conventionally treated (No. 91). This type of antefix seems to derive from the earlier triangular-shaped examples; the field of relief has been enlarged, the design elaborated: it may well be compared with those from Bigla and Lusoi, although the last is still more developed, a step further from the rigid conventionality of the earliest types. The nearest analogy is the fragmentary antefix from Epidauros. The other type is very small, five-leaved palmettes above spirals in an encircling frame: they must have adorned some tiny *naïskos* (No. 92).

[1] Paus., I, xvii, 5; Sotiriades, Πρακτ., 1920, p. 12; *R.É.G.*, xxxiv (1921), pp. 384–7; *A.J.A.*, xxvii (1923), p. 82.

[2] Paus., X, xxxiv, 4; P. Paris, *B.C.H.*, xi (1887), pp. 48–63; *Bibl. des Éc. fr.*, lx (Paris, 1892), pp. 106 f., 253; Koch, pp. 74 f.

ELEUSIS

The fictile revetments were discovered in the earlier excavations, and there is no precise information as to the spot where each piece came to light.[1] The earliest specimens are triangular antefixes with straight sides, exactly covering the mouth of the cover-tile and moulded in one with the lateral sima ; the join between the two sima slabs was directly under the centre of the antefix, which was moulded on top of the right third of one slab and fitted over the left third of the next one, so that it locked over it and served to clamp the sima together. The design in relief is the simplest possible type, thick stems curving outward and separated by a three-petalled flower, painted black on a cream ground. On the gutter was large single guilloche (No. 28). Antefixes with exactly the same motive came to light at Athens and Corinth, and they must date from the VII. Century when the buildings they adorned were small and simple in construction.

To the Peisistratid Telesterion has been attributed a revetment preserved in almost all its essential elements. The cornice has square recurved leaf on a straight fascia above large single guilloche which was continued round the lateral sima. The ridge-pole palmettes were the type found at the temple of Apollo, Corinth, and at Halæ, nine-leaved red and black palmettes above thick black stems which curve outwards (No. 62).

Other varieties of this scheme have all black leaf and guilloche, or alternating red and black. There is, moreover, a fragment of black double guilloche, the triangular spaces between the bands filled by a laurel leaf like some of the examples from the Athenian Acropolis (No. 70).

Quite late is a cornice with cream lotus and anthemia above a border of double meander in relief. The stems of the lotus, which end in floral sprays, testify to Hellenistic taste. The small antefixes, nine-leaved palmettes rising above volutes embellished with floral sprays, are very numerous, and are in accordance with the decoration of the cornice.

ELIS

Although the history of the town does not go back beyond the V. Century, it has a certain importance as the centre of the district and the place of preparation for the Olympic Games. On the acropolis itself nothing very early was discovered, but on the plateau to the west were the remains of two large buildings, both once covered with fictile cornices, antefixes and simai with lions' heads (No. 144). Another lion's head was found in the bed of the River Peneios, together with numerous Hellenistic sherds.[2]

To the south was another plateau where stood an edifice with a ground-plan like a temple, apparently with six columns in front, and divided into two by a transverse wall provided with a door. That this building belonged to an early period is shown by the terra-cotta triglyph found there, a member rarely found in fictile form, and only upon archaic buildings of the VII.–VI. Century. Such fictile triglyphs were

[1] Paus., I, xxxviii, 3–7 ; Koch, pp. 78 f.

[2] Paus., VI, xxiii, i–xxvi, 3 ; O. Walter, *Oesterr. Jahresh.*, xiv (1911), cols. 97–116 ; xvi (1913), Beiblatt, cols. 146 f.

found at Olympia where they seem to belong to a revetment with very simple lotus and palmettes, and again at Thermon, combined with painted metopes of quite archaic style.

Besides the triglyph there were also two pieces of a cornice with lotus and palmettes painted red and black above a border of meander. With it agrees the ridge-pole palmette with free outline painted red and black.[1] This revetment is later in character than the triglyph, belonging, indeed, to the end of the VI. Century. It implies a renovation of the temple, a supposition confirmed by the inferior construction of some parts of the walls, and the two kinds of clamps used, Z-shaped and swallow-tailed (No. 128).

On the same plateau, but to north-east, was a large building consisting of central court with rooms all round: it was adorned with fictile antefixes and cornice, but they are of the Hellenistic period and demonstrate that the buildings around the *Agora* were of gradual growth and that, consequently, the plan was an irregular one.[2]

EPIDAUROS

The great cult site of Epidauros was rich in buildings adorned with fictile decoration. As most of these revetments were discovered in the course of the excavations of many years ago, it is not possible to ascertain the exact spot to which they belong. The precinct is dominated by two mountains, on one of which, Mt. Kynortion, was the little temple of Apollo Maleatas. From this ancient shrine seems to have come a triangular antefix with straight sides with a design in relief of thick stems curving outward, separated by a three-petalled flower. This is not the earliest type of these antefixes, for here there are eyes in the coiled ends of the stems, and the space is filled by a little filling leaf. An identical antefix was found at Ægina, but this piece has additional value, for part of the gutter is preserved, adorned with the large single guilloche appropriate to this scheme of revetment (No. 33).

Another antefix seems to have been semicircular in shape and of a more developed type. Only the middle part is preserved, and on it in relief are broad cream bands linked together and making concave spirals at each end. The bands are separated by a conventional flower (No. 90). This design on a black ground is an exact parallel to one found at Elateia, except that here the flower has three petals instead of four. In the case of a cult site like Epidauros it is tempting to think that a peculiar type of revetment may have adorned some votive monument of the city where the only analogy is found, and this supposition is legitimate where it is strengthened by other evidence, the nature of the clay, as in the case of the Treasury of the Geloans at Olympia, the distinctively local character of the design or literary evidence referring to the dedication. But decoration of similar character is found in places widely separated and with no known connection; these examples from Epidauros and Elateia may have derived, not the one from the other, but both from some source now hidden from us.

Another unusual piece is a lateral akroterion, unfortunately broken at the top, but moulded to fit the corner and adorned with a fine design of a lotus flower with

[1] O. Walter, *Oesterr. Jahresh.*, xvi (1913), cols. 148 f.; xviii (1915), col. 61.
[2] *Op. cit.*, xvi (1913), Beiblatt, col. 149, fig. 44.

stems curving away on either side, an admirable filling of the triangular space. The red and black design is outlined by a little cream rim which defines the bold sweep of the pattern and detaches it from the black background (No. 149). Akroteria moulded to fit the corner are not very frequent; the Athenian Acropolis furnishes one more highly developed example, and from Thermon comes the decoration of an angle which almost constitutes an incipient grill; but this piece from Epidauros is earlier than either of the others.

Work at Epidauros at the end of the VI. Century is represented by a slab from a cornice with red and black lotus and palmettes drawn in the fine severe style of the cornice from the Treasury of the Byzantines. With it may be grouped an antefix with a seven-leaved red and black palmette rising above a reversed lotus with narrow black stems. Neither the meander of the lateral sima nor the ridge-pole palmettes appropriate to this scheme of revetment have been preserved, and there are no other specimens of the early period (No. 131).

With the end of the V. Century begin a series of cornices ornamented with variations on the theme of cream lotus and anthemia on a black ground. One of the most restrained patterns has been attributed to the temple of Asklepios, thus fixing the date as not later than the end of the V. Century, because the later temple with its marble revetment was built about 380–370 B.C.[1] A well-executed antefix with seven-leaved cream palmette on a black ground probably belonged to this revetment of which it is the appropriate complement (No. 192). An interesting detail about these slabs is the fact that they were re-used and the V. Century decoration was painted over an earlier scheme. A good example of this can be seen on the Athenian Acropolis, but as a rule the very different profile required for the later scheme precluded the use of earlier pieces. There are eight other types of the cornices, ranging from the simple V. Century style to the florid Hellenistic work of the III. Century. The gutters with meander belonging to these revetments are preserved in most cases, and they also vary in size and workmanship in conformity with the cornices (figs. 94–6).

STOKE-on-TRENT

EPIDAUROS LIMERA

Several years ago some bronze bands or fillets were purchased by the Archæological Society of Athens from dealers who stated that the objects had been found at Epidauros Limera near the modern town of Monemvasia. On the fillets were inscribed the names of priests and ministers of Apollo Hyperteleatas, and certain inscriptions discovered in Laconia have made known to us decrees which refer to the sanctuary of that deity.[2]

Epidauros Limera was reputed to be a colony of the Argive Epidauros, and the fortification walls can still be traced not only around the acropolis but round the city also. There was a temple of Athena on the acropolis, and in the city were temples of Asklepios and Aphrodite, whilst the harbour was sacred to Zeus Soter. A pool called the Water of Ino was said to be the spot where the original serpent from

[1] Paus., V, xxvii, 1–7; Lechat et Defrasse, *Epidaure*, p. 59; Koch, pp. 85 f.

[2] Ἀρχ. Ἐφ., 1884, cols. 80–6; 1885, cols. 58–60; Πρακτ., 1885, pp. 31 f.; Pauly-Wissowa, *Real-Encycl.*, vi, 1, cols. 50 f. (Philippson); F. W. Hasluck, *A.B.S.A.*, xiv (1907–8), 179–82, plan fig. 3; Koch, p. 93, fig. 46.

Epidauros disappeared, and loaves were cast into it as a means of divination. There is no literary reference to a temple of Apollo, and Pausanias speaks only of the sanctuary of Asklepios.[1] It is possible that Asklepios shared a temple with his father Apollo, but in that case it is odd that the decrees should refer only to the temple of Apollo Hyperteleatas, and that Pausanias should not make any allusion to him. It is more likely that there were two separate temples, and that Apollo's shrine was the more ancient, for the semicircular antefix decorated with whirligigs which was alleged to have been found there cannot be dated later than the second half of the VII. Century (No. 20). This seems to prove that the edifice it crowned was prior to the Argive colonisation, and this belief is confirmed by the style of the antefix which is purely " Laconian " in character. It thus furnishes a proof as to the antiquity of the site.

GONNOS

At a distance of thirty-six kilometres from Larisa in Thessaly lies Gonnos at the entrance of the Vale of Tempe. Leake (iii, p. 389) was the first to locate the town near the modern village of Dereli, and this supposition was strengthened by an inscription found on the spot.[2] The full confirmation of the theory was given by the excavations of Mr. Arvanitopoullos who revealed the history of the city from the earliest settlement in prehistoric times, throughout the classical period until the Middle Ages, when new buildings were erected upon the foundations of ancient shrines.[3]

The city was built upon three hills, set like a bow with the opening to the south-east, and the houses on the hillsides were supported on a series of terraced walls, so that the city was enclosed in itself and the naturally strong position was artificially strengthened.

The East Hill was occupied in neolithic times, and in the archaic period it became the acropolis of the city. On its summit stood the temple of Athena Polias, an elliptical edifice of small, carefully fitted stones. Chips of a poros column seem to indicate that two columns were probably placed before the entrance which faced to south-east. The enormous amount of earth lying on top of the ground walls is evidence that the temple had a stone socle, and that the upper part of the walls was of crude brick.

From the *débris* of terra-cotta slabs found near by, the roof must have had a fictile revetment and terra-cotta metopes, apparently unpainted. Among these fragments is a cornice with cream meander on the abacus, torus and vertical fascia with large single guilloche, a motive repeated on the gutter. The antefixes were of the archaic type with seven drooping leaves above thick black stems which curve out below the horizontal band (No. 88, figs. 99–101). Another gutter on a smaller scale has red and black guilloche, and with it may be grouped an antefix of the same type as the former, but in this case, dependent from the horizontal band and between the two outward curving stems, is a reversed lotus bud (No. 89, fig. 102). I can cite no other example of a lotus

[1] Paus., III, xxiii, 6–8.

[2] *I.G.*, ix, 2, 1041.

[3] Arvanitopoullos, Πρακτ., 1910, pp. 241–58, fig. 14, plan of temple; 1911, pp. 315–17; F. Staehlin, *Das Hellenische Thessalien*, pp. 33 f.; *B.P.W.*, 1910, pp. 1557 f.

bud introduced in this particular position, for usually a filling flower or a dart is used. Yet it is a logical device, and in it one sees the germ of the later composition where the lower stems are eliminated, and a reversed lotus flower takes the place of the bud.

In the IV.–III. Century the temple appears to have been rebuilt without any alteration of the ground-plan, thus differing from Thermon, where the original elliptical ground-plan was modified as early as the VI. Century in favour of the more usual rectangular plan. From this restoration come many Hellenistic terra-cottas, flat roof-tiles and cover-tiles, some stamped ΓΟΝΝΕΩΝ, small anthemia antefixes, and a little bit of a cornice with large ovolo (No. 205).

HALÆ IN LOCRIS

Halæ was situated on a long promontory which juts out in a north-westerly direction from the coast of Locris. The acropolis was on a low hill near the sea, and on the west side there stood a long edifice of the Doric order, to judge from the evidence of columns found near by, probably of the V. Century. It faced a square which, at the lower end, contained the remains of a badly preserved little building, probably a shrine.[1] It also was Doric, but the bulging curves of the capitals and columns, the metopes and triglyphs still gaily coloured, are all characteristic of the VI. Century. Especially noteworthy is the fact that the walls of this temple were adorned with painted scenes, outlined in black and then filled in with different colours; but as the painting was applied directly to the sun-dried brick which composed the walls, the only proofs of such a decoration which remained were the red paint of the stone socle and masses of colour in the surrounding earth. Two inscriptions recording the dedication of statues to Athena, found in what seems to have been the temple dump, suggest that the sanctuary was dedicated to that divinity.[2]

Near this edifice was a well in which were the architectural fragments, as well as bits of a sphinx, a female figure and a horse, the last named probably part of some ἄγαλμα in the precinct.

The architectonic terra-cottas provide us with a complete system of decoration which can be accurately dated in the second half of the VI. Century. The slabs are of reddish clay covered with a cream slip; the work is well executed, the drawing being bold, yet with great delicacy of detail. The raking cornice had a torus with vertical bands above a cymation with a double design of lotus and palmettes painted red and black; the lotus stems twine gracefully, making a ring below each flower. At the angle of the lateral sima was a finely modelled lion's head. The lateral sima consisted of a gutter with large single guilloche, the bands red and black, the eyes black. Each slab rose at one end into a semi-triangular peak which fitted under the triangular base of the antefix, moulded in one with the triangular cover-tiles. These antefixes are fine seven-leaved palmettes in low relief, painted red and black and rising above thick black stems linked by a band, below which they curve outward

[1] Paus., IX, xxiv, 5; A. L. Walker and Hetty Goldman, *A.J.A.*, xix (1915), pp. 432–7; *Arch. Anz.*, 1913, col. 104. I take this opportunity to thank Miss Goldman for all her courtesy: she allowed me to study the material of which she and Miss Walker will make a complete publication, and generously gave me information about the excavations and permission to publish photographs.

[2] *A.J.A.*, xix (1915), pp. 439–44.

towards the lower corners of the field. The colouring is rich and bold, and imparts to the designs an effect of massiveness and well-balanced proportions (fig. 97).

Only the upper part of one ridge-pole palmette is preserved, but it suffices to show that they, like the antefixes, were bold black and red palmettes above thick black volutes (No. 115).

Here we have all the component parts of a well-defined scheme of revetment which the circumstances of the Halæ excavations enable us to date with precision in the first half of the VI. Century. From other sites come analogous revetments, but none are so perfectly preserved, and all are deficient in one element or another, so that Halæ becomes the model for the whole group.

There is a cornice which may be dated at the very end of the VI. Century, a double design of paired "papyrus" palmettes and enclosed palmettes painted cream on a black ground: it is almost identical with a cornice from the Athenian Acropolis No. 76, but here there are no eyes in the loops which link the pattern. The severe character of the design and the fact that it is double show that it is earlier than the stereotyped lotus and anthemia patterns which predominated at a later period. There are small fragments of a gutter which may belong to this revetment (fig. 98). It has a double black stopped meander of an unusual type; the spaces are filled by a red cross in a black rectangle: apparently the artist was still experimenting with the meander pattern which had not yet assumed the rigid uniformity afterwards imposed upon it (No. 165). It must have been almost exactly like the one from the temple of Hera at Croton.[1]

Two fragments of a lion's head are on too large a scale and too developed in style to belong to the archaic revetment, but are more consonant with the white on black scheme. They are well modelled, but still retain traces of archaism. The only trace of the later scheme of revetment with lotus and anthemia are small ridge-pole palmettes executed in a sketchy and negligent fashion.

The most interesting of all the Halæ finds are the admirable pieces of figures in the round, wrought with a delicacy and refinement which make them the finest of all such works. There are two beautiful female heads, evidently from a pair of figures, with charming pointed features, hair elaborately waved and looped over the ears, and earrings painted as rosettes. Various bits of the bodies are also preserved, drapery, a left shoulder and a very dainty arm and hand. The arm and drapery reveal the fact that these exquisite little heads were those of Nikai or maidens, not of sphinxes, and it is natural to suppose that, as there were two of them, they formed the lateral akroteria of the temple (No. 115).

There is, however, another female head on a slightly smaller scale, rather more primitive in treatment, with flat almond eyes and hair in scalloped waves round the forehead; all traces of colour have now disappeared. It is possible that this head belongs to the *débris* of bodies of sphinxes, for there is a neck with a painted necklace and the beginning of the feathered breast, sundry pieces of wings, feathered bodies and the hindquarters of a seated quadruped, besides bits of legs, tail, etc. There is evidence for at least two sphinxes, but the difference in scale between them and the Nikai suggests that they crowned another building (No. 165).

[1] P. Orsi, *Not. Scavi*, 1911, Suppl., pp. 107–11, fig. 87; Van Buren, *Archaic Fic. Rev.*, pp. 14, 92, fig. 13.

The neck of still another female figure is preserved with part of the left shoulder and chest: it is unusual because round the neck, in the guise of a necklace, is looped the body of a serpent, moulded in relief and painted with black flecks to indicate the markings on the reptile's skin. This may have been a figure of Athena, in which case the serpent would have edged the top of her ægis.

The bodies and limbs of two horses are extremely well modelled, the forelegs especially being executed with minute care; the hair above the hoof is rendered by fine black lines, and the hoof itself is equally well worked underneath, showing that the foot did not touch the ground, but that the horse was prancing with one foot poised in air (No. 115). These horses, and also the figure of Athena, may have been ἀγάλματα in the temple precinct, but if the horses were architectonic, the only analogy for such a decorative motive is to be found at Locri Epizephyrii in Magna Græcia,[1] a colony of the Locri Ozolæ, or at Syracuse, Gela and St. Mauro in Sicily.[2] At these places the central akroterion was a youth on horseback, riding proudly forth on prancing steed to the defence of the sanctuary. At Halæ there is no trace of the rider or of the embroidered saddle-cloth on which he sits at Syracuse and Gela, but there is a fragment of the horse's head with painted straps, a proof that the animal was subjected to bit and bridle.

HOMILION

Homilion was the most northerly town of Magnesia; it was situated on the slopes of Mt. Ossa and dominated the bridge over the Peneios at the point where the river issued from the Vale of Tempe.[3] The acropolis was surrounded by walls made of irregular pointed stones and a little below it, under the chapel of St. Elias, was the ancient temple. From the identity of the terra-cotta revetment one might presume that the building also was a sanctuary of the same type as the one at Gonnos, that is to say, a very archaic elliptical structure adorned, as at Gonnos, with fictile metopes and geisa.

As at Gonnos, again, there is evidence of a later restoration, for antefixes in the shape of florid anthemia, lions' head water-spouts and other fragments came to light. Moreover, here, too, the work of the Hellenistic epoch is forthcoming in stamped tiles, one of which bears the letter Α.

The town had an important political position in the IV. Century, and in the III. Century still struck bronze coins.[4] In the II. Century it was subordinated to Demetrias.

KALAURIA

The temple of Poseidon on the island of Kalauria, now named Poros, was a Doric peripteral structure with six columns on the short sides and twelve on the long sides; the construction, from the Z-shaped clamps used and the archaic form of certain letters

[1] P. Orsi, *Not. Scavi*, 1911, Suppl., pp. 39–49, figs. 33–7; Van Buren, *Archaic Fic. Rev.*, pp. 33, 154, fig. 73.

[2] Van Buren, *op. cit.*, pp. 152 f.

[3] Apoll. Rhod., i, 592; Arvanitopoullos, Πρακτ., 1911, pp. 286 f.; F. Staehlin, *Das Hellenische Thessalien*, pp. 46 f.; *A.J.A.*, xvii (1913), p. 108.

[4] Head, *Historia Numorum*, 2nd ed. (Oxford, 1911), p. 296.

painted on the sima, seems to be the work of the VI. Century. The columns were of stone, and even the sima was of marble painted with palmettes.[1] The only evidences of fictile revetment are antefixes of two types, those painted red and black on a cream ground and others coloured cream on a black ground. In both cases the design is the same, a palmette in low relief rising above a reversed lotus whose long stems curve over and end in spirals. It has been stated that these antefixes alternated on the same roof, but evidence from other sites shows that, although not widely separated in point of time, they yet belonged to two distinct schemes of revetment.

The antefix with red and black palmette, if we can trust the testimony of material from Corinth, Olympia and other places, is part of a revetment with red and black lotus and palmettes on the cornice and meander on the lateral sima. Its aspect enforces this view, for it is more severe in style than the cream palmette, the lotus is highly conventionalised with a simple dart for the middle petal, and the eyes above the flowers and in the spirals are strongly emphasised (No. 142).

The cream palmette, on the contrary, has full, fan-shaped leaves, the middle petal of the lotus is a flowerette and the stems curve round boldly, defining the upper edge of the relief. The whole antefix is on a slightly larger scale, and material from the Argive Heraion, from Argos, Corinth and Delphi, seems to imply that it should be grouped with the scheme of severe cream lotus and palmettes on a black ground (No. 182, fig. 16).

It is certainly strange that all other traces of fictile revetments, if such existed, should have utterly disappeared, but it is equally strange to find fictile antefixes on a roof otherwise entirely sheathed in marble. At Ægina, where the later temple of Aphaia was of marble, the fictile adornment was restricted to the ridge-pole palmettes, for they were furthest removed from the spectator, and the difference of material was less noticeable. If all the rest of the entablature was of marble, it is only logical to believe that the antefixes, owing to their prominent position, were also of marble. The VI. Century would be surprisingly early to find a marble sima of such a nature as the one at Kalauria, especially on an island shrine, removed from the influence of Attic workmen. Such a decoration leads one to believe that, although the construction of the temple may be of the VI. century, yet the edifice must have undergone several restorations, first successive phases of fictile revetments, and finally the crowning with the marble sima.

KARYSTOS, EUBŒA

Karystos was situated at the southern end of Eubœa, where its strategical position gave it considerable importance at the time of the Persian Wars. Strabo mentions a temple of Poseidon near Geraistos and there were several other sanctuaries in the city.[2]

In 1908 that part of the ancient town which is now called Platanistos was excavated, especial attention being paid to the remains of a large building called in local parlance the Hellenikon. It was partly covered by the church of St. Constantine which had been built upon the foundations of a still older church. The north-east corner of the ancient edifice was preserved, but the rest of the walls had in large measure disintegrated,

[1] Paus., II, xxxiii, 2; S. Wide und L. Kjellberg, *Athen. Mitt.*, xx (1895), pp. 271–3; Koch, p. 87.
[2] Strabo, i, 446.

and had been used as a quarry by the modern inhabitants. Excavations proved that it was a large rectangular structure divided into two unequal parts which were not contemporaneous, for the older portion measured m. 65·75 in length, and the smaller western half, which was m. 40·70 in length by m. 33·75 in width, was later than the other and the upper part was of marble.

On the eastern side of the later building were three pairs of Ionic capitals, which suggest that there was a porch or *propylon* on that side. Nothing was discovered within the walls to prove that this edifice was a temple, and the theory has been advanced that both the earlier and later buildings were guardhouses whence the garrison dominated the district. According to this view, the earlier portion was the guard-house erected before the Persian Wars and the subjugation of the city by the Persians. The later part was built by the Athenians and other Greeks to chastise the Karystians because they had medised. An archaic inscription scratched on the fifth course of the wall and almost illegible has one word intentionally erased, and this inscription has, by a rather hazardous conjecture, been restored and interpreted to read: "The Hellenes punished the Karystians who had medised." [1]

Close to the Ionic capitals were tiles and triangular cover-tiles, some of the former stamped with the letters EP and obviously of the Hellenistic period. There were also two lions' heads with bristling manes and widely opened mouths in the act of roaring. Judging by their style and execution these heads cannot be dated earlier than the very end of the V. Century or even later. Besides these one antefix came to light, an eleven-leaved palmette, now entirely faded (No. 209). These fictile remains may have adorned the so-called "*propylon*," but they are more applicable to a sacred than a secular building, and it is certainly hard to believe that they decorated a guard-house. Marble, too, seems an unlikely material for such a building, particularly if it were erected in those circumstances, for the aim of the builders would have been strength and convenience, and they would have had neither time nor inclination to beautify the structure.

These considerations lead one to suppose that at any rate towards the end of the V. Century the later edifice had been dedicated to the service of the gods.

KOMBOTHEKA

The temple of Artemis Limnatis was a Doric peripteral structure situated upon a hill about an hour's journey to the north of the present village of Kombotheka in the south-west Peloponnesos. It was built of poros stone, but the gable roof was covered with a fictile cornice. The abundant roof-tiles scattered around are of different systems and prove that the temple underwent frequent restorations. The column capital found there was a V. Century type, which indicates that date as that of the foundation of the temple. The name of the goddess to whom it was dedicated is made known by an archaic inscription on a bronze mirror, and from a later period there is a fine omphalos kylix also engraved with a votive inscription mentioning her title.[2]

[1] G. A. Papabasileios, Πρακτ., 1908, pp. 101–11, figs. α–ζ; Pauly-Wissowa, *Real-Encycl.*, x, 2, cols. 2256–9 (von Geisau).

[2] Kurt Müller, *Athen. Mitt.*, xxxii (1908), pp. 323 f.

KOROPE

Koropе was situated in the middle of the Magnesian peninsula, near the source of the little River Bufa on the slopes of Mt. Petralona. Here was the sanctuary and oracular shrine of Apollo Koropaios, and the site, identified from the inscription published by Lolling,[1] was disclosed by the excavations carried out by Mr. Arvanitopoullos.[2]

The primitive construction of the wall of the *peribolos*, large stones well joined together without any adhesive material or clay, but with smaller stones fitted in to fill up the interstices, shows that this was a cult site in remote antiquity. Within the enclosure were found black-figured vases of the VII.–VI. Centuries, and the remains of a temple which, from the piles of stones, earth and tiles found above the ground walls, must have had a stone socle about m. 1 in height, but above that was constructed of crude brick plastered over with clay, the roof being adorned with fictile slabs, large pieces of which were found in the excavations.

In the IV. Century an inscription states that the community of Korope appointed one of the Magnesian Hieromnemones.[3] Later on the town was incorporated into Demetrias.

The terra-cotta revetment of this temple must have been very splendid. The magnificent cornice had a unique design of lotus alternately upright and reversed above a band of immense single guilloche. The design is drawn with sharp precision and stands out forcibly against the dark red background. The motive of vertical lines on the front of the sima was also unusual, but these slabs were painted underneath with a large red leaf after the fashion of those at Thermon. The lateral akroterion was a sphinx; part of her great wing in relief against the cream body still exists, but all the rest has perished (No. 110, figs. 103–5).

Evidence of the later history of the sanctuary is furnished by a group of IV. Century terra-cottas. The wall of the *peribolos* testifies to certain restorations in that period, and perhaps there was some edifice in the *temenos* which was covered with a fictile revetment, for the pieces hardly seem on a large enough scale to have adorned the temple. There is a gutter with black single meander painted underneath with black astragalos, showing that even in that late age the artists of Korope liked to diverge from the normal, and tried the effect of black astragalos instead of the usual cream colour. A small ridge-pole palmette with eleven pointed leaves was painted cream on a black ground, and so was a second example on a slightly larger scale with more rounded leaves, but in both cases the design has almost disappeared; possibly with the second specimen goes a gutter with damaged front, but painted beneath with the normal cream astragalos on a dark red band.

KOTILYON

At Kotilyon in Arcadia, north-west of Bassæ, were temples of Aphrodite and of Artemis. The southern temple had an almost square *naos* and a *prodomos*; it was without

[1] *IG.*, ix, 2, 1109, 1202–7.

[2] Arvanitopoullos, Πρακτ., 1906, pp. 123–5; 1907, p. 175; F. Staehlin, *Das Hellenische Thessalien*, pp. 53 f.; G. Karo, *Athen. Mitt.*, xxxi (1906), p. 369.

[3] 329–327 B.C. *Sylloge Inscriptionum Græcarum*, 3rd ed. (Leipzig, 1915), i, n. 241 C. 155, and p. 445.

columns and the walls were made of rubble with large stones laid in mortar at the corners of the building. Rounded roof-tiles of red clay, similar in shape to those from the Heraion at Olympia, seem to have covered the edifice ; they are coated with a reddish wash.

The northern temple resembled the other both in ground-plan and in building technique, but was larger, measuring m. 15·43 × 6·47.[1]

All that is left of the terra-cotta revetment is a damaged semicircular antefix, the field bordered by a plain raised band framing an heraldic design of seated sphinxes, facing towards the middle, each with one forepaw raised. In the middle is a disc, originally a rosette (No. 6). This is an exact reproduction of the antefixes found at Bassæ. The rather inappropriate design and the semicircular shape mark it as of early date, for heraldic compositions of this nature, or animal emblems such as the felines from Neandria,[2] were discarded by later taste which selected a conventionalised floral motive as a more suitable filling for the field. The field was itself changed in accordance with the structure of the cover-tile, for that had been altered from the archaic rounded shape to the triangular form with straight sides. At Kotilyon, as at Bassæ, the sphinxes may have been an allusion to the Apollo of Bassæ mentioned in an inscription found there.

The temples were apparently much frequented in the V. and IV. Centuries, but no object later than the III. Century came to light ; probably about that time the temples were abandoned.

KYNURIA

High above the Gulf of Argolis, on the summit of Mt. Elias, was the temple of Apollo Tyritis. The plateau on which it stood had been skilfully levelled, and Rhomaios attributes to the earliest sanctuary the fragments of a marble Doric capital with compressed archaic *echinos* and a bit of a small poros Doric architrave. The roof-tiles are examples of three different systems, a proof of the constant need of reparation in that windy spot. A disc akroterion, like the one from the Heraion, Olympia, crowned the roof ; unfortunately only two small fragments of it remain, but one shows that it was adorned with zones of scale and leaf patterns, and the other gives a bit of the dentellated border made of small triangular pieces of clay inset into the edge of the disc (No. 7).

There is a great gap between this archaic revetment of the VII. Century and the fragment of V. Century cornice with cream lotus and anthemia on a black ground above a border of double black meander (No. 196). Evidently at that period a drastic renovation of the temple took place.[3]

LONGAS, MESSENIA

Near Petalidon on the Messenian Gulf stood the temple of Apollo Corynthios. It was placed on flat ground about m. 6–8 above sea-level, and near the bank of the river. The site was identified by the account given by Pausanias, by the remains of buildings

[1] Paus., VIII, xli, 6 ; K. Kourouniotis, Ἀρχ. Ἐφ., 1903, cols. 154–88 ; *A.J.A.*, viii (1904), p. 358 ; Koch, p. 90.

[2] Koldewey, " Neandria," 51 *Berliner Winckelmannsprogramm*, p. 47, fig. 67.

[3] K. A. Rhomaios, Πρακτ., 1911, pp. 254–60 ; Koch, pp. 91 f.

and by inscribed potsherds discovered there. The edifices were imposed one upon another, and the lowest ones are of great antiquity. The construction B was a little building of rough-hewn boulders hidden under a coating of clay mortar ; its orientation was north-west to south-east, and it was a very long and narrow tripartite building. The finds of Laconian aryballoi made in one of the temple rooms permit its dating in the second half of the VII. Century. This structure must have been in ruins in the IV. Century, when a small Ionic temple *in antis* was erected which covered one corner of the earlier building.[1]

Quantities of roof-tiles and cover-tiles were scattered over the site ; they are of different types and some must have covered the later edifice ; but the most primitive resemble those from the Heraion, Olympia, and may well have covered the roof of Construction B.

There were also fragments of a terra-cotta cornice with traces of a light design on a black ground (No. 197), a scheme appropriate to some building of about 500 B.C. Iron nails, which served to fasten the slabs of the revetment, were also preserved.

LUSOI, ARCADIA

THE foundations and remains of superstructures traceable in the temple of Artemis Himera were the work of the IV.–III. Centuries ; nevertheless, the ground-plan has indications of an earlier existence and there were certain little Doric columns and half-columns which cannot be dated later than the VI. Century and are proof of an earlier building.[2]

But further proof is supplied by the exceedingly archaic nature of the terra-cotta decoration, a fine disc akroterion like the one from the Heraion, Olympia, decorated in low relief with zones of leaf and other patterns and with a dentellated border. There is also a large tile with one edge turned up like a gutter, but the design is now obliterated. Pausanias seems to imply that the temple was destroyed by an earthquake ; as the diametre of the disc was only about m. 0·57, the building which it crowned must have been a very small one (No. 8).

There are several fragments of another disc akroterion of coarser deep red clay, moulded in a much bolder style, the workmanship being far less delicate and careful. Here only the outer zones are preserved, the dentellated border made of large, well-separated triangular pieces inserted into the top rim, and a concave moulding on which is a leaf pattern in relief, every third leaf being long and sharply pointed in contrast to the usual rounded leaves (fig. 17). Just such a disc akroterion exists at Bigla near Tegea, also of red clay, but covered with a black slip. It cannot have crowned the same building as the other akroterion with meticulously wrought patterns, and this fact leads one to surmise a group of archaic buildings which utterly disappeared in the zealous desire for renovation.

To one of these primitive constructions belonged a fragmentary antefix, a palmette with drooping leaves moulded in relief above a broad band which makes a spiral

[1] Paus., IV, xxxiv, 7 ; Versakis, Ἀρχ. Δελ., ii (1916), pp. 71–3, fig. 7 ; *A.J.A.*, xxiv (1920), p. 293 ; *Arch. Anz.*, 1922, col. 312.

[2] Paus., VIII, xviii, 7 ; W. Reichel und A. Wilhelm, *Oesterr. Jahresh.*, iv (1901), pp. 24–33, figs. 14–8 ; Koch, pp. 90 f.

around a bossy eye (No. 56, fig. 17). An antefix rather akin but slightly more archaic was discovered at Bigla, and it forms one of a small group of antefixes which preceded those of the " Corinthian " scheme, the well-known Halæ type.

The rest of the terra-cotta remains are of later periods. To the end of the VI. Century may be assigned a cornice with a double design of red and black lotus and palmettes with its appropriate seven-leaved palmette antefix, but rather severely drawn and on a small scale. The ridge-pole palmettes are also preserved ; they differ from the antefixes in having nine leaves, and the sheath of the palmette is very large (No. 130).

A little later in date is the antefix with cream palmette above a reversed lotus, very like the one from Kalauria, but the rest of the revetment of which it formed part has disappeared (No. 184).

Hellenistic in character is the fragment of a cornice with large egg and dart above a black double meander ; the spaces are filled by a dotted cross, a sure sign of an advanced period (No. 206). Cornices with egg and dart were found at Corinth, Epidauros, Elateia and, above all, at Olympia. On the Greek mainland it does not seem to be a motive which obtained much favour at an early date, but in Ionia it is found even on very primitive revetments. At Larisa in Æolis in the early VI. Century it occupies an important place, and at Miletus it appears with subordinate meander and chevrons on a sima of the end of the VI. Century.[1]

METHYDRION, ARCADIA

About three minutes to south of the modern town was a Doric temple which was much more completely preserved when Leake visited the place. All around lay painted and moulded terra-cotta fragments, once the revetment of the temple which was perhaps that of Poseidon mentioned by Pausanias.

About thirty minutes away on the hillside was a spot where three ways met, for there the roads to Olympia and Thelphusa branched off from the main road. On the level ground was a limestone temple *in antis* of Hellenistic times, but erected upon the site of an earlier sanctuary. It seems almost certain from the position of the temple and from a bronze group of dancing figures found there, that it was dedicated to Hermes, the traditional Arcadian goat-god who was also God of Ways.[2]

The earliest shrine must have been quite small and primitive in construction, for to it alone can one attribute the disc akroteria with a diameter of only m. 0·305, the largest piece of which was found on the east front (No. 10, fig. 106). These akroteria were ornamented as usual with zones of leaf in relief and with a dentellated border.

Whilst the disc akroteria may be dated in the VII. Century, there is a fragmentary cornice which belongs to the turn of the VII. and VI. Centuries ; it is painted in rusty black with a leaf pattern, the outlines traced by incised lines (No. 71). There are other fragments of unusual profile, but they are so battered that it is hard to determine

[1] Wiegand, *Abh. Berl. Ak.*, 1908, Abhang, p. 6 ; Weickert, *Das Lesbische Kymation*, pp. 49–51, pl. ii ; Koch, p. 36.

[2] Paus., VIII, xii, 2 ; xxxvi, 1–3 ; F. Hiller von Gärtringen und H. Lattermann, *Arkadische Forschungen*, pp. 7, 24–37 ; K. A. Rhomaios, Πρακτ., 1911, p. 260.

their purpose. Iron nails and clamps which once fastened these revetments were found in considerable numbers, and the roof-tiles were the archaic curved variety with rounded cover-tiles. At a later period flat tiles and triangular cover-tiles were introduced, and with them antefixes enriched with anthemia ; the rest of this late revetment has disappeared.

MYCENÆ

At Mycenæ a few architectonic terra-cottas of an early date came to light, but whether they once adorned the Doric temple above the royal palace is uncertain. The roof-tiles were like those from the Heraion, Olympia, but the other revetment pieces, although early, are not as archaic as the disc akroteria usually found with tiles of that type, and cannot, indeed, be placed earlier than the first half of the VI. Century.[1]

One is a cornice with an almost straight cymation painted with square leaf with a broad cream border above two rows of chequer pattern (No. 85, fig. 112). Parallels to this must be sought at Delphi and on the Athenian Acropolis, at Syracuse and at S. Mauro in Sicily,[2] for the chequer pattern was a rather unusual motive, and does not occur at any of the other places in the region, at Argos, Tiryns or the Argive Heraion. A guilloche with red and black bands has the same colour scheme and sharp precision of drawing, suggesting that it was the lateral sima of this revetment (No. 86).

On a little fragment of another gutter the guilloche is much less well drawn ; once more the bands are red and black, but this time the eyes also are in the alternating colours.

Almost a century later is the antefix with cream palmette above a reversed lotus. Evidently at that period Mycenæ conformed to the taste of the neighbourhood, for both Argos and the Argive Heraion furnish analogous antefixes, and in both instances the appropriate cornice with severe cream lotus and palmettes are preserved (No. 185, fig. 112).

A cornice with cream lotus and anthemia above black double meander still displays sufficient restraint and carefulness of draughtsmanship to warrant its attribution to the IV. Century, or even the end of the V. Century. The gutter which belongs to it, ornamented with the same meander, is also extant, and possibly with them should be grouped an antefix with eleven-leaved cream anthemia above broad bands partly hidden by a teazel (No. 193). Antefixes like this were found at the Argive Heraion and at Olympia.

These revetments cover at least a couple of centuries and testify that life went on at Mycenæ long after its power and glory had departed, life and a certain degree of artistic appreciation implied by the desire and ability to clothe their sacred edifices with whatever was the architectural mode of the day.

There are a few pieces which are said to have come from Mycenæ, but all record of their discovery seems to have been lost. They are unusual and do not seem to have any connection among themselves, for they are widely separated in style and date. The most archaic is an antefix moulded in one with the triangular cover-tile. The design, a palmette above big volutes, is carried out by deeply incised lines which cut away the background and thus leave the design isolated. No colour now remains, but the cream slip which covers it is very fine. The rigid arrangement and the

[1] Paus., II, xvi, 6 ; Koch, p. 84.

[2] Van Buren, *Archaic Fic. Rev.*, pp. 97 f., figs. 22, 24.

uncommon technique reveal the archaic date of this antefix which cannot be later than the turn of the VII. and VI. Centuries (No. 93, fig. 110).

A fine stretch of a cornice with red and black lotus and palmettes belongs to the second half of the VI. Century; it is a somewhat conventional presentment of the scheme (No. 133, fig. 111).

Two fragments of gutter slabs with black meander are of a much later period. On the lower surface of one is a design of cream lotus and anthemia bordered by astragalos.

But the most remarkable are two pieces of large tiles, the edge sloping forward like a gutter and decorated with a frieze composed of pairs of kneeling Satyrs, each holding one handle of an enormous kantharos and extending the other hand in sportive greeting. By this arrangement they turn their backs upon the strange figure who rises between the two pairs, the head and shoulders of an ivy-crowned Silenos with bald head and full white beard. The painting is masterly, for all details are most delicately rendered (No. 223, figs. 113–5). It is such a scene as one might expect on vases, but is unique among architectural terra-cottas. On the lower surface of the slabs are naturalistic trails of ivy. The slabs are suitable only to a sanctuary of Dionysos, but there is no record of such a temple at Mycenæ. It is unfortunate that we have no more precise evidence as to the real provenance and discovery of these interesting pieces.

STOKE-ON-TRENT

OLYMPIA [1]

Olympia had been the seat of an important cult from a time so early that it penetrates back into the prehistoric past, for under the shrines of a later age vestiges of elliptical buildings were discovered such as those found at Thermon and Gonnos. This provides grounds for the legend current in classical times of the great antiquity of the temple of Hera. Pausanias, indeed, states that it was built eight years after the Doric invasion, and the scanty architectural evidence remaining is indicative of a very remote period.

The first temple was quite simple in construction, with walls of wood or, more probably, sun-dried brick, and stout oak columns, but apparently it already possessed the typical form of a temple *in antis*, orientated to east with a *pronaos* in front of the cella.[2] This building was burnt down and the second temple was erected on a slightly higher level and retained the original ground-plan, except that it was somewhat lengthened to west and was surrounded by a peristyle. In this temple the columns and the architrave of the peristyle were of wood and they may have been used again in the third temple.

Once again the floor-level was raised in the vain endeavour to protect the sanctuary from the landslides of the Hill of Kronos. The ground-plan was the same, but the wooden columns, retained from the former construction, were replaced one by one,

[1] Olympia and all its monuments have been so thoroughly discussed and described by the German scholars who were responsible for the official account of the excavations, *Olympia, die Ergebnisse . . . herausgegeben von E. Curtius und F. Adler*, that it is only necessary for me to give a brief summary of those facts which especially concern the subject of the architectonic terra-cottas.

[2] Paus., V, xvi, 1, 2; *Olym.*, ii, pp. 28–36, pls. xviii–xxiii; W. Dörpfeld, *Athen. Mitt.*, xlvii (1922), pp. 30–40; E. Buschor und Schweitzer, *op. cit.*, p. 49; Sir J. G. Frazer, *Commentary on Pausanias*, iii, pp. 584–92.

as they grew rotten, by stone columns, which explains why the columns discovered, some of which obviously date from the VII. Century, are all of different shapes, sizes and even kinds of stone. In his time Pausanias mentions that one of the two columns in the *opisthodomos* was still of wood, piously preserved as a relic of antiquity. If the first temple was burnt down as the excavators state, the wooden column which Pausanias saw must have been originally of the second temple and not of the earliest one, as Dr. Dörpfeld believes, for even if it had not been entirely destroyed in the fire, it would have been too charred to remain stable for so many centuries.

In the VII. Century the temple was surrounded by a peristyle ; the long, narrow cella seems to have had columns down the middle, for the stylobate shows traces of them ; most of the columns were still the original wooden ones, but some had already been replaced in stone. The *opisthodomos* was divided from the cella by a doorless wall, and could therefore be entered only from the peristyle. The roof was of clay, and large numbers of tiles were found under the stone flooring which was laid down in later times when the pavement was renovated. The akroteria and antefixes were also fictile and produce a striking impression of the boldness of design and technical skill of the craftsmen who made them. The roof-tiles were curved and were mortised at the back to make them interlock ; the upper surface was washed black. The rounded cover-tiles diminish towards the upper end, because each succeeding layer fitted over the lower ones. A round hole in the front implies that the tile was fastened to the roof, perhaps by means of wooden pegs.

The great rounded tiles of the ridge-pole culminated in an enormous disc akroterion adorned with concentric zones of richly varied patterns separated by toroi to add interest and variety to the profile, and terminated by a dentellated border. All the designs, with the exception of the wave pattern, are painted light on a dark ground ; the red employed is almost purple in tone, and much use is made of incision (No. 11).

The gutter lay below the front row of roof-tiles ; at the back are sharply cut channels for the water, and both on top and underneath that portion of the slab which was exposed is washed black. On the top a smooth strip about m. 0·05 wide served as a base for the antefix, which was semicircular. It exceeded the circumference of the cover-tile all round, and at the bottom a broad border hung free and masked the join between two curved roof-tiles. In the middle a round air-vent was encircled by a plastic rosette and beyond it zones of decoration succeeded each other outwards to the rounded black edge (No. 11).

The tripartite building to south of the temple of Zeus is identified with some hesitation as the Bouleuterion.[1] The square central chamber was flanked by two long wings to north and south, both terminating in a semicircular apse. Although they are not exactly the same in size the two wings correspond closely ; each one was a quadrangular construction with a row of seven columns running down the middle, and the apse at the west end was divided from the main hall by a cross wall. Three columns stood between the *antæ* on the east front and an architrave and triglyph frieze seem to have adorned the exterior of both buildings. The north wing is the older, for it seems to have been built in the VI. Century, whilst the south wing cannot be earlier than the middle of the V. Century.

There are a few fragments of semicircular antefixes which appear to have belonged

[1] Paus., V, xxiv, 9 ; *Olym.*, ii, pp. 76–9 (W. Dörpfeld), pls. lv–viii ; Frazer, *Comm.*, iii, pp. 636–40.

to the Bouleuterion ; the technique and patterns are very like those of the Heraion, but there is more use of guilloche and there are certain little peculiarities which differentiate them from the others (No. 12, fig. 116).

The group of fragments with a slight curvature of the front surface apparently were the revetment of the apse of the north wing. They vary somewhat both in clay and colouring, but the technique resembles that of the Heraion terra-cottas ; the surface is slightly polished and both red and white are couched on black. The cymation projects boldly and is decorated with square purplish-red and black leaf above cream zigzags on a red ground. Underneath the slabs slope back sharply and are washed black for the whole width of the projection (No. 105, fig. 116).

The middle portion of the Bouleuterion seems to have had a sima resembling that of the Treasury of the Geloans in the variety of elements of which it is composed. A painted Lesbian cyma is separated by a torus from a fascia with black lozenges ; in the middle of each slab a tubular pipe projected from this fascia which is once more divided by a torus from the terminal element, a fascia with large single guilloche. The antefixes were moulded in one with the sima ; they were enclosed red and black palmettes on a ground shaped like a horseshoe. Although the profiling of this sima resembles that of the Geloan Treasury, the work is very different, for the patterns are carelessly drawn and the antefixes are especially negligent. As these pieces were found in front of the Bouleuterion the supposition is that they belonged to some part of this complicated group of buildings ; their date, the middle of the VI. Century, would be appropriate (No. 107).

The discovery in and around the Bouleuterion of numerous fragments of a lateral sima confirms the idea that they all belong together to the middle building or forecourt. The actual gutter consisted of an astragalos in relief above large ovolo, but it is crowned by an elaborate cresting of transversely arranged bands which make S-spirals, and is surmounted by palmettes and separated by a Medusa's head. Although at the first glance this sima has an appearance of great freedom, a closer scrutiny reveals many archaic details ; the spirals are stiff and heavy, the palmettes unlifelike, and the Medusa's head is the " middle type " characteristic of the middle of the V. Century. A couple of lions' heads were found with the other pieces, and must be those which masked the water-spouts at the angle of the cornice (No. 148).

There are a group of fragments of the same clay and the same technique which appear on that account to belong together.[1] One is a cornice decorated with wave pattern very delicately traced by raised lines, the eyes being filled by rosettes. The colour is deep red and black, turning to a violet-purple on an ivory ground (fig. 116). From its shape the piece seems to have been that portion of the raking cornice more frequently enriched with guilloche ; it must have been crowned by a more profiled member, possibly a cymation with the beautiful double design of square archaic lotus and flabelliform palmettes, the stems crossing each other in rhythmic undulations, which is found on the second fragment. It has the same clay and colouring, and the outline of the design is again traced by fine wirelike lines (fig. 116). Yet again the upper part of the slab, which might have revealed its functional purpose, is lacking. Nevertheless, the lotus pattern is terminated by double toroi, and below them a line of *guttæ* hangs down from the *regula*, whilst the space between them and the next

[1] *Olym.*, ii, pp. 192 f. (R. Bormann), fig. 6, pl. cxvi, 5, 6 ; *Funde zu Olym.*, p. 38, pl. xl, 1.

series is filled by chequer pattern. The *guttæ* would be deprived of meaning on a raking cornice, and therefore we are induced to believe that this slab was part of a lateral sima. A third piece which again agrees with the others in clay and technique has small red and black leaf with cream borders in relief above " triglyphs " painted red and followed by a fascia with horizontal bands in red and black (No. 99). The most appropriate place for these unusual motives would be the geison of the pediment, and the tomb façades at Norchia have been cited as instances of this treatment. A fictile geison did not enter into the scheme of Greek mainland revetments, but was an invariable feature of the temples of Sicily and Magna Græcia. These fragments were discovered in or near the Hall of Echo, but the date which one would assign to them on the evidence of style and technique, namely the first half of the VI. Century, does not accord with that of that building, for even the earlier colonnade, which was just behind and ran parallel to the VI. Century construction, must be dated in the middle of the V. Century.[1] One is tempted to attribute them to some treasury of Magna Græcia, to that of Sybaris,[2] or perhaps preferably to that of Metapontum, which was quite close to the northern end of the Hall of Echo.

Another sima found between the Hall of Echo and the wall of the Stadion has a very large square leaf above a wide pattern of complicated meander in relief. But the strangest detail about it are the Gorgons' heads which cap the last cover-tile of each row. It has been pointed out that the shape of the sima recalls those from Selinus and Agrigentum,[3] and the complicated meander was far more common in Sicily and Magna Græcia than it was in Greece. It is possible that the sima belongs to the Treasury of the Selinuntines, since it, like the Treasury of Metapontum, was near to that end of the Hall of Echo (No. 50).

An intricate revetment was that attributed either to the Treasury of the Syracusans or to that of the Selinuntines. It is complete in most of its elements, but the whole scheme is unusual. On the raking cornice were two rows of single guilloche, and this is a good illustration of cornice decoration which is " split " to furnish the revetment of the sima and geison ; here the lower row of guilloche is continued around the geison and sima, whilst the upper row is suppressed on the geison, and on the sima is transmuted into a meander of a very simple type. The antefixes were in the shape of Ionic volutes, and the same form was employed for the lateral akroteria, but placed in a different fashion to the antefixes, for instead of presenting their greatest breadth to the sima, their short side tops the sima and their greatest extent runs up along the ramp of the cornice. Below the meander on the sima is a red leaf pattern interrupted at intervals by sunk squares or " metopes " containing cream rosettes on a red ground (No. 104). Below the slabs are *regulæ* with dependent *guttæ*.[4] These motives are all characteristic of the early VI. Century and form a striking analogy to the sima from Delphi ; they are also reminiscent of the early revetments found at the *temenos* of Athena at Syracuse, but do not seem to have any close affinity with work from Selinus. At Olympia the Treasury of the Syracusans seen by Pausanias was erected

[1] Paus., V, xxi, 17 ; *Olym.*, ii, pp. 70–2, pls. xlix–li ; Frazer, *Comm.*, iii, pp. 626–8.

[2] The little that we know about the fictile revetments from Sybaris is summed up by Senator Paolo Orsi, *Mon. Ant.*, xxix (1923), cols. 69–71.

[3] *Olym.*, ii, p. 202 (R. Bormann), fig. 26.

[4] *Olym.*, ii, pp. 200–2, figs. 21–5.

to commemorate the victory in 480 B.C. over the Carthaginians at Himera, and the architectural remains are of the first half of the V. Century.[1] But there are other architectural fragments and traces of foundations which prove the existence of an earlier treasury, and to it the fragmentary inscription Συρ[ακυσίων] seems to have belonged.

From another treasury comes a cornice on which, below the cymation with red and black leaf, is a beautiful flowing design of recurring spirals in the semblance of a wave pattern. The design was repeated on the lateral sima. But the antefix shows that the revetment was not very archaic, for it is the usual type of palmette above a reversed lotus current in the second half of the VI Century; a little fragment of the ridge-pole palmette was found and at the angles of the cornice were lions' heads (No. 100).

The fragments of one cornice with marked peculiarities of profile and ornamentation were scattered to the opposite ends of the Altis, for two pieces were found in front of the west wall, whilst the others came to light to east of the Terrace of the Treasuries, and also behind the Hall of Echo.[2]

The wide abacus was adorned with rosettes in relief above red and black leaf on the cymation separated by double toroi from a band of single guilloche. The high, sharply projecting cymation and the closely set, narrow leaf have been likened to Egyptian models, and the whole character of the piece is foreign to Greek taste and practice (No. 98). The only place where we have evidence that rosettes were thus freely used in relief was at Larisa in Æolis,[3] and the strong dark colouring is like that used in those parts. The cornice has been tentatively assigned to the Treasury of the Metapontines, but it has none of the characteristics of work from that region. The widely separated provenance of the fragments deprives us of any clue as to their original location, but given the nature and style of the cornice we are tempted to suggest that it may once have crowned the Treasury of Cyrene.

We are on firmer ground when dealing with the terra-cottas from the Treasury of the Geloans, for the fictile decoration makes a homogeneous whole and is complete in nearly all its elements.[4] The Treasury of the Geloans was not all built at one time, for it consisted of a quadrangular cella with a gable roof built in the first half of the VI. Century, and a portico on the south side added in the first half of the V. Century, with six columns in front and two and a half columns on each of its short sides, because the corner columns were reckoned twice. The date of the revetment of the cella is therefore precisely ascertained and establishes a fixed point in the chronology which enables us to date other pieces by comparison with those of this treasury. The sima was especially rich in the multiplicity of designs and the skill shown in rendering them. Below the simple meander on the abacus was Doric leaf diminishing to a point and with a small black "spade" between each pair. Next a comparatively narrow fascia with enclosed palmettes bore the tubular pipes gaily adorned with disc mouths painted with rosettes. The final fascia of the sima was

[1] Paus., VI, xix, 7; *Olym.*, ii, p. 46, pl. xxxi; Frazer, *Comm.*, iv, pp. 60 f.

[2] *Olym.*, ii, pp. 199 f.; R. Bormann, *Funde zu Olym.*, p. 37; Boetticher, *Olympia* (2nd ed., Berlin, 1886), pp. 213 f.

[3] L. Kjellberg, *Uppsala Universitets Arsskrift*, 1903, pp. 90 ff.; Koch, pp. 3–7.

[4] Paus., VI, xix, 14; *Olym.*, ii, pp. 53–6, 193 f.; Frazer, *Comm.*, iv, pp. 69–71.

a wide one bordered above and below by toroi and filled by double guilloche which was carried on along the geison of the pediment. The raking cornice differed from the sima, for it had a two-leaved reversed palmette between every pair of leaves, and a design of red and black chevrons replaced the guilloche. One corner block shows the hole for the insertion of the akroterion, and two painted corner pieces show clearly the system of gradually diminishing patterns on the pediment (No. 108, fig. 118). The coffers of the geison were fastened to the structure beneath by nails, and alphabetical signs were painted on the backs of the cornice slabs to indicate their position on the roof.[1] The cover-tiles were rounded, and those of the ridge-pole were enriched by toroi and painted designs like those discovered at Gela itself or at Caulonia,[2] and were surmounted by splendid nine-leaved palmettes above great volutes, rather square in construction to add stability to their lofty position. Certain sima slabs with variations on the original theme may have come from the portico, for it is quite conceivable that the artists who decorated it worked in the earlier method to bring the later addition to the building into harmony with the archaic part.

The revetment attributed to the Treasury of the Byzantines is almost complete.[3] It initiates the great series of cornices with patterns of red and black lotus and palmettes linked by intertwining stems. The lions' heads at the angles of the cornice show all the archaic conventionalities. A large single guilloche ran all along the sima, and the antefixes were palmettes above thick stems which coil into spirals above, and below sweep out towards the lower corners of the field. The ridge-pole palmettes were of the same type, the space between the immensely thick volutes and the outward sloping stems being filled by a three-petalled flower. These pieces were all found at the east end of the Terrace of the Treasuries, and have been attributed to the Treasury of the Byzantines on that account (No. 116).

The revetment of the Treasury of the Megarians makes another fixed point in the chronological sequence of fictile decoration. The architectural members of this treasury were found in such abundance that it is possible completely to reconstruct the whole.[4] The name was inscribed on the central block of the architrave. The treasury was in the form of a small Doric temple *in antis*, and was built of stone to the roof. With the exception of the akroteria no part of the terra-cotta revetment is lacking. The clay is skilfully purified and is covered with a very thick white slip on which the colours were laid. The design was drawn free-hand and filled in with colour in varying shades, obtained by applying the colours in greater or less strength. On the cornice was a lotus and palmette pattern, drawn with an exquisite sense of grace and rhythm. The meander on the gutter retained the archaic arrangement of red above and black below: it was moulded in one with the last cover-tile of the row and with the antefix in such a way that the join between every two slabs lies below the antefix, a seven-leaved palmette in low relief above a reversed lotus. The roof-tiles had upturned flanges; they were somewhat thinner at the back and were

[1] *Olym.*, ii, p. 194, fig. 9.

[2] P. Orsi, *Mon. Ant.*, xvii (1906), col. 284, fig. 211, pl. xxiv. 2; xxix (1923), cols. 19 f., fig. 11; Van Buren, *Archaic Fic. Rev.*, pp. 135–7.

[3] Paus., VI, xix, 8; *Olym.*, ii, pp. 47, 195; Frazer, *Comm.*, iv, pp. 61 f.

[4] Paus., VI, xix, 12; *Olym.*, ii, pp. 50–3, 195, pls. xxxvi–viii, cxii, cxix, 5, 6; iii, p. 13, figs. 8, 9; Frazer, *Comm.*, iv, pp. 65 f.; Koch, pp. 49 f.

undercut in front to make them hook on to the preceding tile. The cover-tiles were triangular with straight sides; they were rather low and inside they were rounded. The last tile on each side was moulded in one with its fellow on the other slope of the roof in "saddle-back" fashion, and thus bestraddled the ridge-pole. The apex was crowned by a palmette similar in type to that from the Treasury of the Byzantines (No. 122).

There is another revetment very like that of the Treasury of the Megarians in character, but it is uncertain to which treasury it belonged.[1] The cornice has a well-drawn lotus and palmette pattern; the outlines are incised, and the lotus petals are traced with a compass which is also used to measure the divisions of the pattern, each one being one stretch of the compass. The antefix has the usual palmette above a reversed lotus: at the angles of the cornice were lions' heads. With these pieces a clay mould was discovered, proving that these terra-cottas were made at Olympia (No. 132).

The cornices with cream lotus and anthemia on a black ground are very numerous at Olympia, and are continued down to a late period. One of the earliest has a Lesbian cyma, and below the cymation with lotus and anthemia is a projecting fascia with meander, the spaces filled by a quincunx; the last slab on the ramp is preserved for its full length, and on the top is a sunk square for the akroterion, whilst round the corner of the block are remains of a lion's head. It was found at the north-west corner of the Byzantine Church, and to the north of the church several antefixes were found which may be grouped with the cornice; they are cream palmettes above reversed lotus; one example still has part of the gutter below it decorated with the same meander as that on the cornice, and on the lower surface the cream astragalos which is painted underneath the cornice is also repeated[2] (No. 194).

The later revetments furnish examples of almost all the variations on this theme current from the V. to the III. Century, ending with the ornate simai with akanthus sprays in relief and pierced at intervals by lions' head spouts. A semi-elliptical antefix with a Gorgoneion resembles the earlier types produced at Tarentum, for the tongue protrudes and great serpents rear themselves on either side of the face.[3] As the provenance is unknown the building to which it belonged cannot be identified.

Beyond the fact that the akroteria figures belonged to the treasuries it is impossible to assign them to any definite building. Among them was the torso of a Niké which in style and date is in harmony with the terra-cottas of the Treasury of the Megarians (No. 214). There is also part of another Niké which is less unmistakably an architectonic piece, but shows several peculiarities which add credence to the supposition (No. 215).

The body of a seated sphinx had been built into the Byzantine West Wall with other material of the Terrace of the Treasuries (No. 217). It is tempting to think it may have come from the Treasury of the Sikyonians, for the technique and whole treatment are such as one would expect to find at Sikyon itself. To a later period belong fragments of reclining lions which, from the middle of the V. Century onward, were sometimes set to guard the sacred buildings.

[1] *Olym.*, ii, p. 194, fig. 10, pl. cxviii, 3, 4; Koch, p. 100.
[2] *Olym.*, ii, p. 203, pl. cxxi, 1.
[3] Van Buren, *Archaic Fic. Rev.*, pp. 142 f., fig. 58.

The antefix portraying a Satyr and Mænad in rhythmic motion is a fine specimen of a large group of such couples who executed a ritual dance around many a temple in Latium and Etruria.[1] It must certainly have adorned the Treasury of some Italian city, and has been attributed to that of Metapontum, but no such groups have been found there. The work seems more refined and carefully finished than the North Italian examples, partly owing to the nature of the clay, which is far less coarse and therefore does not require such a thick coat of paint, and for these reasons it is possible that all the groups derive from some Ionic prototype.

ORCHOMENOS, ARCADIA

The sanctuary of Artemis Mesopolitis had a *naos* and a deep *prodomos* with four columns between the *antæ*, the whole edifice measuring m. 19·80 in length by m. 6·40 in width. All that remains of the fictile revetment is a half volute in which it has been proposed to see the consol of a door. This would be a very unusual form of decoration, and I can suggest no parallel on the Greek mainland. At both Miletus and Larisa in Æolis cornices ended in volutes of a somewhat similar nature,[2] and the same thing occurs at Satricum in Latium and at the temple of Mercury, Civita Castellana,[3] but it was an exotic architectonic form, more suited to the opulent taste of Ionia than to the greater sobriety of the Greek mainland.

In the lower city was a large Doric marble temple of the end of the VI. Century, perhaps dedicated to Poseidon or Aphrodite, for Pausanias says he saw temples of both divinities here. The terra-cotta revetments found here were a disc akroterion and a cornice with palmettes and lotus, both attributed by the excavators to the VI. Century temple.[4] But it is inconceivable that an archaic disc akroterion should have decorated a marble edifice, and we must suppose either that there was another building, of the VII. Century at least, under the temple laid bare by the excavators, or else that the disc akroterion came from some other building in the neighbourhood (No. 13). The cornice with lotus and palmettes is much more in accordance with VI. Century work, even if it were unusual to find it on a marble edifice (No. 136). The tiles stamped ΔA[. . . O]TPATOY are obviously of the Hellenistic age.[5]

A terrace supported by fine polygonal work was covered with the confused remains of edifices, some of which must have been crowned with the fictile antefixes strewn among the ruins, carefully painted and executed palmettes[6] (No. 143).

The *Agora* was on a terrace in the upper city, and contained a long stoa and a rectangular hall, probably the Bouleuterion. The latter appears to have had terra-cotta ridge-pole palmettes (No. 147), decorated alike on both sides with palmettes.[7]

[1] Van Buren, *Figurative Terrac. Rev.*, pp. 24–6.

[2] Wiegand, *Abh. Berl. Ak.*, 1908, p. 6; L. Kjellberg, *Uppsala Universitets Arsskrift*, 1903, pp. 90 ff.; Weickert, *Das Lesbische Kymation*, pp. 49–51; Koch, pp. 7, 36.

[3] A. Della Seta, *Museo di Villa Giulia*, i, p. 168, No. 12423.

[4] Paus., VIII, xiii, 1–3; G. Blum et A. Plassart, *B.C.H.*, xxxviii (1914), p. 76; Karo, *Arch. Anz.*, 1914, col. 161; Hiller von Gärtringen und H. Lattermann, *Arkadische Forschungen*, pp. 18–22, pl. vii, 4.

[5] Blum et Plassart, *op. cit.*, p. 84; Karo, *op. cit.*, col. 160; *A.J.A.*, xxiv (1920), p. 96.

[6] Blum et Plassart, pp. 84 f.

[7] *Op. cit.*, p. 74; *A.J.A.*, xxiv (1920), p. 96.

ORCHOMENOS, BŒOTIA

Although the chief glory of Orchomenos was in the Mycenean Age, yet life went on there through the archaic and classic periods until the Roman epoch. In the VII. and VI. Centuries there was a little sacred precinct of the simplest kind, where a quantity of potsherds and other votive offerings were discovered. It seems to have existed until the V. Century, but it cannot have been the temple of Herakles as de Ridder presumed, because the term *ναός* which Pausanias employs for the shrine of Herakles could not possibly be applied to this little *temenos*.[1]

To some edifice of about the same period, the second half of the VII. Century, belonged an antefix which covers the end of the cover-tile exactly, and is therefore triangular with straight sides. The bottom line of the antefix is also triangular and on the front, springing from the apex of the triangle, are thick stems which sweep outward to the sides of the field and then turn down, but do not make actual spirals ; they are separated by a five-petalled flower (No. 29, fig. 106). The nearest parallel to this is the example from Tiryns, but even there the stems coil upwards, whereas here the downward trend of the stems gives a less pleasing rhythm to the composition.

The Asklepieion on the acropolis appears to have consisted of two porticoes, the east one founded in the end of the VII. or beginning of the VI. Century and perhaps dedicated to a chthonic divinity. The cult continued for about a hundred years, as the vases show, and then fell into desuetude : in the III. Century it was restored, and the west portico was built opposite to it, but the two edifices seem never to have been united, perhaps owing to the inequalities of the level. The precinct was used as a place of burial almost from the beginning, for the three earliest tombs seem contemporaneous with the east portico. The practice of burying there was then discontinued, and only resumed in the I. and II. Centuries A.D.[2] The Asklepieion is identified, not only from literary references, but also from inscriptions found on the spot.[3]

Among the objects found there was a ridge-pole palmette with eleven leaves painted cream on a black ground. Only the top part is preserved, but it resembles the one found on the Acropolis, No. 105, a palmette rising above volutes which coil inward (No. 164). This seems to indicate a restoration of the fictile revetment of the east portico in the beginning of the V. Century.

PHERAI, THESSALY

Near the present town of Velestino are the remains of the ancient Pherai.[4] At this site a large IV. Century temple was discovered, but below it at the north-east corner were vestiges of an earlier temple, four archaic fluted columns and other remains as well as a fictile revetment, roof- and cover-tiles, ridge-pole, palmettes and a

[1] Paus., IX, xxxviii, 6 ; A. de Ridder, " Fouilles d'Orchomène," *B.C.H.*, xix (1895), pp. 137–224 ; H. Schliemann, *J.H.S.*, ii (1882), pp. 122–63 ; Sir J. G. Frazer, *Commentary on Paus.*, v, p. 194 ; H. Bulle, *Orchomenos*, p. 5.

[2] de Ridder, *op. cit.*, pp. 137–44.

[3] *C.I.G.*, 3191–2 ; de Ridder, *op. cit.*, pp. 157–64.

[4] Paus., I, xiii, 2 ; II, xxiii, 5 ; A. Arvanitopoullos, *Πρακτ.*, 1907, pp. 155 f. ; *B.C.H.*, xxxiv (1920), p. 396 ; *J.H.S.*, xli (1921), p. 273.

cornice with palmettes and meander. The design is painted lustrous black and purplish red, and the pieces are very fine examples of this type of decoration. The early temple appears to have been built about 650 B.C., and was burnt down about 400 B.C., when the later temple was erected, but it also perished by fire. It seems to have been dedicated to Zeus Thaulios according to the evidence of the inscriptions found there : the votive offerings were peculiarly abundant and cover a long period, for the earliest potsherds are neolithic, whilst the latest belong to the III. or II. Century. The full account of this excavation, including a description of the terra-cottas, is to be published by Mr. Arvanitopoullos the excavator, in collaboration with Monsieur Picard, Director of the French School at Athens.

PHLIUS

Phlius was situated to the south of Sikyon, and the acropolis, which was about m. 700 long, lay on the lower end of a spur of Mt. Trikaranon. Small portions of the polygonal walls which surrounded the city are still preserved, but otherwise there are few remains still extant on the acropolis : of the four sacred edifices mentioned by Pausanias all that came to light were the angle of a building, a threshold now utilised in the little church, a Doric column still in place, several capitals and drums of other columns and a triglyph. The last-mentioned architectural members were discovered at the end of the ridge near the chapel of Panagia Rachiotissa, and some of them were even built into the walls of the chapel. For this reason excavation was difficult, as the little church could not be disturbed.

Only one object was found in the investigations, the right half of a lion's head which must have masked the water-spout behind the angle of the raking cornice, a work of the IV. Century. Possibly the sanctuary it adorned was that of Asklepios, the last temple mentioned by Pausanias before he descended from the acropolis.[1]

PTOON

The temple of Apollo Ptoos was situated on a little hill which dominated the fountain of Perdicóvrysi on the road from the village of Karditza (Acræphiæ) to the monastery of the Pélagia. The site is identified beyond dispute by the votive inscriptions found there. As the slope was steep, the sanctuary was set upon an artificial level propped up by a wall, and approached from the terrace below by a monumental flight of steps. It was a poros building of the Doric order, and measured m. 11·85 × m. 4·72, erected, perhaps by the Peisistratidai, in the second half of the VI. Century to replace a primitive wooden temple. In its turn the poros building was destroyed in 335 B.C. by the soldiers of Alexander the Great, and rebuilt on the old plan by Cassander in 316 B.C., which accounts for the long, narrow *naos* with deep *prodomos* and no *opisthodomos*, in curious contrast to the evolved shapes of the capitals and triglyphs and the other architectural members which fully reveal their late IV. Century origin.[2]

[1] Paus., II, xiii, 3–8 ; Henry S. Washington, " Excavations at Phlius," *A.J.A.*, xxvii (1923), pp. 438–46 ; A. J. Russel, " The Topography of Phlius and the Phliasian Plain," *Ann. Arch. and Anthrop.*, xi (1924), pp. 37–49 ; Sir J. G. Frazer, *Commentary on Pausanias*, iii, p. 80.

[2] Paus., IX, xxiii, 6 ; M. Holleaux, *B.C.H.*, ix (1885), p. 475 ; *C.R. Acad. Inscr.*, 1892, pp. 74 f. ; Orlandos, Ἀρχ. Δελ., i (1915), pp. 94–110 ; Karo, *Arch. Anz.*, 1915, col. 182 ; *B.C.H.*, xliv (1920), p. 256, fig. 8.

The terra-cotta revetment is believed to have covered the roof of the poros temple, but only one slab of a cornice is preserved. It is ornamented with recurved red and black leaf, very square in shape, each leaf with a broad cream border. The lower part of the cornice is broken. Some of the antefixes were also found. Moulded in low relief they are coloured with thick, dark pigment and exhibit an early phase of the Halæ type of antefix, the rather heavy design being carried out in the simplest form (No. 74). If one were not aware of the provenance of these fragments one would be inclined to date them in the end of the VII. or beginning of the VI. Century by a comparison with similar pieces from other sites. As, in all likelihood, it was the Peisitratidai who erected the poros temple, one would expect them to adorn the roof with a scheme of revetment in general use in Attica at that period. But this particular scheme with recurved leaf is almost unknown in Attica, where stiff leaves in monochrome on an almost vertical cymation, such as that from Eleusis or Acropolis No. 118, were the general rule. Therefore these pieces seem more suited to the wooden temple of the VII. Century; if they really covered the roof of the poros building we are forced to conclude that for some reason in this northern shrine they adhered to an already antiquated scheme of decoration.

Even the IV. Century temple had a fictile revetment, for to it belong a cornice with cream anthemia and lotus above black double meander, and a gutter with the same meander. A large number of the antefixes escaped destruction; they are eleven-leaved anthemia above floral sprays [1] (No. 195).

On the summit of the hill of Kriaria, halfway between Perdicóvrysi and Karditza, stood another little temple, interesting because it had a central row of columns down the interior. The deposit of terra-cottas was very large and ranged from the most primitive to those of quite a late period, but they were in very bad condition.[2] One of the most striking is an antefix adorned with a Gorgoneion in relief. It has immense round eyes, a squat nose and gaping mouth, but no tusks or protruding tongue, a curious omission (No. 51). Such antefixes with Gorgoneia are rare in Greece, whereas they are common in Magna Græcia,[3] and abound in Etruria and Latium,[4] especially at an early period. In the Greek world the place where they were most numerous was Thasos, for there many different examples came to light, some having a dentellated border, thus manifesting their derivation from the disc akroterion.[5] At Mantinea and Chæronia Gorgoneia were found surrounded by S-shaped serpents like those from Tarentum; but this specimen from Kriaria is nearer to the finest one from Thasos, although it has already lost the rounded shape of the disc akroterion and tends towards the later elliptical form. It may be dated in the early VI. Century.

SAKÓNINA

At Konitza in the district of Sakónina in Ætolia was a sanctuary of the Syrian Aphrodite Phistaridos. Excavations were made at the church of the Madonna at that

[1] Orlandos, Ἀρχ. Δελ., p. 103.
[2] G. Mendel et L. Bézard, *B.C.H.*, xxxi (1907), p. 186, fig. in text.
[3] Van Buren, *Archaic Fic. Rev.*, pp. 137–44, pl. xiv.
[4] Van Buren, *Figurative Terrac. Rev.*, pp. 6–9, pl. ii.
[5] C. Fredrich, *Athen. Mitt.*, xxxiii (1908), pp. 245 f., pl. x; Koch, p. 24; Picard et Avezou, *C.R. Acad. Inscr.*, 1914, p. 294, fig. 6; Picard, *B.C.H.*, xlv (1921), p. 141, fig. 24.

place, and an antefix was revealed of such archaic appearance that it must be dated quite early in the VII. Century. It represents a human head, but the modelling is so uncouth that the features resemble those of an ape rather than a human being (No. 23). Its archaism precludes its attribution to the temple of Aphrodite, and it must have found a place on some building, small in size and very simple in construction.[1]

SIKYON

In the theatre at Sikyon a group of architectonic terra-cottas were found, and it is evident that they were all parts of one revetment. They comprised a bit of cornice with lotus and palmettes, a palmette antefix and the lion's head from the angle of the lateral sima (No. 135). The entire structure of the theatre was of Roman date, and the terra-cottas cannot therefore have had anything to do with it. Apparently they had fallen down from a temple on the plateau above the theatre, and from their style one would judge the temple to have been of the second half of the VI. Century.[2]

SPARTA

At Sparta the earliest temple of Artemis Orthia was a little crude brick edifice with a timber framework and a row of wooden columns dividing the interior into two naves. The excavators dated it in the IX. Century, but consider that the roof was restored in the VII. Century, and to that epoch must belong the curved roof-tiles and rounded cover-tiles with red and black wash, and the semicircular antefix which covers exactly the end of the master-tile.[3]

The design on this antefix is traced with a compass in a whirligig pattern, the "*lanulæ*" being painted red and black on a cream ground, the whole surrounded by a border of dentils painted cream on a black ground (No. 14). The only other sites where "whirligig" antefixes were found are Bigla near Tegea, Epidauros Limera and Thermon, and in all four the technique is precisely the same, although the construction of the last-named specimen is structurally later than the others.

This archaic building was destroyed by floods, and its place was taken about the year 600 B.C. by a Doric temple *in antis*, probably prostyle, with stone columns and a limestone sculptured pediment. The roof-tiles were fictile, and there is a piece of a cornice ornamented very simply with leaf pattern and fine black lines on a recessed fascia.[4]

Outside the sacred precinct and beyond the houses to east of the archaic altar, fragments were discovered of two immense disc akroteria with a diameter of over m. 1·30. Like the one from the Heraion, Olympia, the decoration consisted of zones of scale pattern with incised outlines, chevrons, a cymation moulding with red and black leaf and finally a dentellated border, the dentils painted red and black alternately on a cream ground. Although found outside the precinct these pieces can only have decorated the temple of Orthia, for which the dimensions are well adapted (No. 14).

[1] K. A. Rhomaios, Ἀρχ. Δελ., vi (1920–1), Παράρτημα, p. 170.

[2] Paus., II, vii, 5; *A.J.A.*, v (1889), p. 281; *Papers of the Am. School in Athens*, v (1886–90), (Boston, 1892), p. 15.

[3] Paus., III, xi, 1–xviii, 5; *A.B.S.A.*, xiii (1906–7), p. 69; xiv (1907–8), p. 20; Koch, pp. 92–4.

[4] *A.B.S.A.*, xvii (1909–10), pp. 32–4, 39.

There was also an antefix m. 0·13 in height, semicircular and adorned like those from Olympia with zones of guilloche, scale and leaf patterns. As at both Olympia and Sparta disc akroteria of this particular style occur in conjunction with these semicircular antefixes, we are led to conclude that they formed one scheme of decoration, and that in other sites, where the disc akroteria alone are forthcoming, it is legitimate to suppose that the antefixes also once existed. Disc akroteria of this type may be termed "Laconian," for they occur more frequently in Laconia and the surrounding regions than anywhere else, and the fragments from Bassæ show that one of the patterns employed was the characteristic pomegranate border, a distinctive mark of Laconian ware. The "whirligig" antefixes may have formed part of another scheme, but up to the present there is not sufficient material available to determine the component parts of that revetment.

In the north region among Roman masonry fragments of two other disc akroteria came to light. One had a plain black centre surrounded by a zone of scale pattern; the other had red and black leaf, groups of toroi and a wide black zone now without ornament (No. 15).

From yet another site, not precisely indicated, come two more disc akroteria, both of red clay. Of one only the outer torus moulding and part of the dentellated border are preserved; the other shows numerous moulded zones filled with leaf, toroi and lastly the dentils, in this case painted only on the plain outer rim (No. 16). These fragments belong to the "Ionic" type of disc akroterion, examples of which were found at Bigla near Tegea, Bassæ and Lusoi, and also in Asia Minor at Larisa in Æolis and Neandria in the Troad. They are always of rather coarse red clay, and the zones are embellished preferably with designs in relief, once picked out with strong, somewhat harsh colours, a great contrast to the minute work and enamel-like finish of the "Laconian" type.

Mr. Woodward reports that in the recent excavations of the acropolis the terra-cotta finds included polychrome architectural fragments from large antefixes, and part of a ridge tile.[1] These, presumably, were from the temple of Athena Chalkioikos, and since they apparently resembled those found at other places in the city they must be dated in the VII. Century.

It is evident that at Sparta there was a complex of archaic sanctuaries, all decorated, in the VII. Century at least, with splendid disc akroteria and the kindred semicircular antefixes, and with roofs covered with tiles rendered impervious to weather by a red or black wash. Only in the case of the temple of Orthia was the archaic revetment replaced by a VI. Century scheme: the decoration of the other shrines must have been swept away, and at Sparta fictile revetments reappear only in the Hellenistic age.

SOUNION

Recent excavations have shown that in order to build the later temple of Athena, the whole area was levelled, thus concealing, and at the same time preserving, the ruins of the little poros temple destroyed by the Persians. Homer (Il. γ, 278) mentions a temple on this site, but the vestiges of the one discovered below the later temple

[1] A. M. Woodward, *The Times*, 28th October, 1925; *J.H.S.*, xlv (1925), p. 216.

can hardly be as old as that, and must date from the early VI., or possibly from the VII. Century. The temple was prostyle and measured m. 6·80 in length by m. 5·1 in width; the roof was covered with a fictile revetment.[1]

The raking cornice was archaic in shape with a rather stunted cymation adorned with a bold egg-and-dart moulding: each slab was mortised to interlock with the succeeding one, and was marked at the back with the letters A and B to indicate the order of sequence on the entablature. The single stopped meander on the lateral sima had unusually elongated bars; it was an archaic variety of the motive, very different from the compact double pattern afterwards exclusively in use (No. 199).

There are a series of palmette antefixes and ridge-pole palmettes; they are terribly faded, and from their profile give the impression of a more developed style than the cornice and sima. The ridge-pole palmettes are placed on the apex of low triangular "saddle-back" cover-tiles, set astride the ridge-pole from side to side, the system employed for the Treasury of the Megarians and the second temple of Aphaia, Ægina.

TAXIARCHOS, ÆTOLIA

About two hours distant from Thermon, beyond the small valley of Taxiarchos, a small temple stood upon the rocky summit of Mt. Hagios Elias. It was a temple *in antis* and measured m. 11·25 in length and m. 7·50 in width. The walls were preserved everywhere to a height of m. 0·50, and in some places to as much as m. 1·40; there are no traces of binding or clamps, and the work is very provincial. It had one peculiarity, for instead of columns on the east front there were two great blocks of stone crowned with capitals of rough workmanship.[2]

This temple was adorned with a fictile revetment, for all around were strewn cover-tiles and master-tiles with antefixes in the shape of male and female heads and those of Satyrs, similar to those found at Thermon (No. 24).

THEBES

The sanctuary of Ismenian Apollo at Thebes was founded in remote antiquity. There were three successive temples on the site, each one larger and finer than its predecessor. The first building, of unburnt brick and wood, was erected in the geometric age, and does not seem to have had any columns: it was burnt down at the time when proto-Corinthian ware was making its first appearance. It was replaced, still in geometric times, by a Doric temple built, partly at least, of poros, and this edifice lasted until the beginning of the IV. Century, when it was demolished, and a larger peripteral building was erected in its stead.

The tiles from the earliest temple were flat, with an upturned flange; they are Mycenean in type, and are the counterpart of those found at the Cadmean palace, in the Mycenean stratum at the Elektrid Gate and in the later Mycenean graves. These tiles are important links in the chain of development, for they prove that the earliest tiles were not curved, but that the Mycenean method was taken over by the

[1] Paus., I, i, 1; Ἀρχ. Ἐφ., 1912, p. 266; Stais and Orlandos, Ἀρχ. Ἐφ., 1917, pp. 179–86, fig. β.

[2] K. A. Rhomaios, Ἀρχ. Δελ., ii (1916), Παράρτημα, pp. 44 f.; W. J. Woodhouse, *Ætolia, its Geography, Topography and Antiquities*, p. 203.

Corinthians, who, from this original type, perfected the system of interlocking flat tiles and cover-tiles.[1]

A very fine female head is stated to have come from the necropolis at Thebes. The face is beautifully modelled ; the brown eyes are widely opened below delicately pencilled brows, the lips are full, the hair is waved over the forehead and falls in a solid mass on to the shoulders. She wears a diadem ornamented with lotus buds and chequer pattern, and her ears are pierced for the insertion of metal earrings. At the same place two pieces of a great wing were discovered which, in clay, dimensions and style, correspond exactly with the head (No. 186, fig. 120).

The head, therefore, was that of a Niké or sphinx, more probably the latter, because the muscles of the neck indicate a turn of the head suitable to a seated sphinx with head turned to the side, and the wing bears a strong resemblance to that of the sphinx from Olympia, for the feathers broaden towards the base instead of converging inwards as they would on the wing of a Niké. A sphinx, too, is an appropriate motive for a lateral akroterion. Its provenance is stated to be the necropolis, but this must mean the modern one which at Thebes is contiguous to the sacred precinct of Ismenian Apollo,[2] and it is tempting to surmise that this figure, which in any case seems too large and too fine to adorn a tomb, was in fact one of the lateral akroteria of the God's temple, the revetment of which must have been renewed more than once between the geometric period of its erection and its demolition in the IV. Century.[3]

The work has all the characteristics of the late VI. Century, and it has an added value, for it hints at the possibility that Thebes was the artistic centre in this region for these ornamental figures. The beautiful work discovered at Halæ is puzzling, for it seems too fine to be due to local craftsmen in a city too distant to be under the direct influence of Corinthian workmen. If, however, Thebes was the centre of such an industry, we may well believe that Theban workmen were employed at Halæ and that Locrian colonists bore the tradition to their new home in Magna Græcia at Locri Epizephyrii, where elaborate groups dominated the temple.[4]

Lying on the surface of the ground was a very fine antefix, a palmette with pointed leaves rising above an exceedingly conventional lotus flower : the deep cream leaves stand out against the rusty red tone of the background, whilst a brighter red is used for such details as the eyes in the spirals and the heart of the palmette (No. 186). It may well have made part of the same splendid revetment as the sphinx akroterion.[5]

THEOTOKOU

At the south-east corner of the Magnesian peninsula lies Theotokou, traditionally supposed to be the site of Sepias, but without convincing proof for the assumption. Several ancient blocks, stretches of a wall, eight fragments of Doric columns, and two triglyph blocks were all discovered near the little chapel of the Virgin on the

[1] Paus., IX, viii, 3–7 ; Keramopoullos, Ἀρχ. Δελ., iii (1917), pp. 75–7, fig. 58 ; *Arch. Anz.*, 1922, cols. 272 f.

[2] Keramopoullos, Ἀρχ. Δελ., iii (1917), p. 34, fig. 31 and map as frontispiece.

[3] E. Pottier, *Mon. Piot*, vi (1899), pp. 133–43 ; P. Jamot, *Mon. Piot*, xix (1911), pp. 43–7.

[4] P. Orsi, *Not. Scavi*, 1911, Suppl., pp. 39–49, figs. 33–7 ; Van Buren, *Archaic Fic. Rev.*, pp. 33, 154, fig. 73.

[5] Keramopoullos, *op. cit.*, pp. 52 f. ; *A.J.A.*, xxiv (1920), pp. 294 f. ; *Arch. Anz.*, 1922, col. 273.

hillside. Lower down on the left bank of the stream which washes the foot of the Hill of Kastro, is the angle of a well-built wall, all that is left of a Greek building, for the rest must have been destroyed by the torrent. Probably this was the temple of Artemis Tisaia, which there is reason to believe was *in antis*, or more probably tetrastyle prostyle. Scattered around it were many good Greek tiles and limestone blocks. Further on another wall with a return at its west end may have been the wall of a terrace; near it five fragments of painted antefixes came to light.[1]

They represent a seven-leaved red and black palmette rising above thick black stems with all the uncompromising squareness of proportions of the early VI. Century (No. 117). They resemble the type from Halæ in their general configuration, but are earlier and more nearly akin to those from Gonnos.

THERMON

The site is one of the most important in Greece for the study of the fictile revetments. The employment of terra-cotta for the purpose was of such long duration in this mountainous region, the products of the native craftsmen were so remarkable, and the quantity of material discovered so vast, that one is almost overwhelmed by the problems which confront one. Local methods of construction, isolation from direct intercourse with more progressive art centres, the potent domination of tradition which dictated the subjects to be represented, and the order of their arrangement on the temples, all combined to supply instances in which these terra-cottas diverge from the normal usage of the Greek mainland. In the second half of the VI. Century Corinthian influence predominated, and there must have been an active commerce with Corinth, as shown, not only by the introduction of Corinthian elements, such as the cornice with lotus and palmettes, into the fictile revetments, but also by the prevalence of Corinthian types among the votive terra-cotta figurines found in large numbers at Thermon and the neighbourhood. The chief outside influence at an earlier period was Ionic, and it is striking to find, at this distant mountain shrine, works which are purely Ionian in character, like the sima with lotus flowers and semi-cylindrical spouts. But as a rule foreign influences were merged into and submerged by the sturdy native genius, so intensely alive and so fertile in devising new forms, or enlarging upon old themes.

The amount of material discovered is in truth astonishing. Attempts at classification have been made at different times, by Sotiriades, the earliest excavator,[2] incidentally by various scholars in the course of their investigations in other subjects, and principally by Dr. Herbert Koch in two important articles in which he endeavours to apportion the pieces to the various temples.[3]

But the authoritative work on the subject will be that of Dr. K. A. Rhomaios who, in the report he has made of his recent excavations and of the patient work

[1] Apoll. Rhod., i, 571; Val. Flaccus, ii, 7; Wace and Droop, *A.B.S.A.*, xiii (1906–7), pp. 310–14; Arvanitopoullos, Πρακτ., 1906, pp. 126 f.; 1910, p. 219; G. Karo, *Athen. Mitt.*, xxxi (1906), p. 369; F. Staehlin, *Das Hellenische Thessalien*, p. 56; Koch, p. 74.

[2] Ἀρχ. Ἐφ., 1900, cols. 161–212; *Ant. Denkm.*, ii, pp. 1–8, pls. 49–53A.

[3] *Athen. Mitt.*, xxxix (1914), pp. 237–55; *Röm. Mitt.*, xxx (1915), pp. 51–74.

of investigation, cleaning and putting together of scattered fragments,[1] has given us a foretaste of how important his treatment of the subject will be, and what a flood of light it will throw on the whole question of the fictile revetments of early temples. All I can do, before his book appears, is to treat briefly of the individual pieces, knowing that he, with his far wider knowledge, will elucidate the intricacies of the exact distribution of the pieces and the reconstruction of the different schemes of revetment almost in their entirety.

The site of Thermon is a small plateau on the slopes of Mt. Mega Lakkos, in the mountainous district above the lake of Agrinion. Here stood the great temple of Apollo Thermios, and two other temples whose ground-plan can still be traced, as well as a fourth which has now completely disappeared.[2] The site is complicated by the fact that beneath the buildings of the historic period were others of the pre-historic age, elliptical and round structures which go back to the second millennium.

The history of the temple of Apollo seems to have had four phases: (1) a temple without a peristyle; (2) a temple with an elliptical peristyle (the *megaron* B); (3) a temple decorated with metopes and with a rectangular peristyle; (4) the temple of the classical period with stone columns and a continuous stone stylobate. It is the remains of this last temple which we see to-day; it dates from about 200 B.C., for it was probably erected after Philip V of Macedon had twice plundered the earlier shrine as Polybios relates (v, 8; xi, 7).

The third temple must have been built in the second half of the VII. Century, perhaps about 620 B.C., for the *megaron* B with its colonnade was still standing until the middle of that century. The temple shows a close relationship with this *megaron*, both in measurements and in structural details, but the clay used for the walls was now baked instead of the crude bricks formerly used. The closest parallel, however, was in the construction of the roof which at one end was sloping, and at the other was in the form of a pediment.[3] The cella of the temple was extremely long and narrow, and was divided into two naves by a row of ten columns down the middle, a ground-plan imitated by the later III. Century structure. It had a frieze with wooden triglyphs and terra-cotta metopes, and a geison below which were wooden *mutuli*.

The series of painted metopes are remarkable and depict Perseus and Medusa, seated female figures, a Gorgoneion and other subjects; the scenes are bordered by vertical rows of rosettes.[4]

On this temple there were at least two successive fictile revetments, progressively complicated in treatment, but even at a later period adhering to the local peculiarities of arrangement.

The cornice of the earliest revetment was low and massive in appearance, for

[1] Ἀρχ. Δελ., i (1915), pp. 225–79, 41 figs.; ii (1916), pp. 178–89, 11 figs. I wish to express my gratitude to Dr. Rhomaios for his kindness in affording me every facility to visit and study the objects in the museum at Kephalovryso. Such an opportunity for a first-hand examination of the material was invaluable to me, but of course it was necessarily superficial, owing to the limited time at my disposal, and in view of Dr. Rhomaios's forthcoming publication.

[2] Rhomaios, Ἀρχ. Δελ., i (1915), p. 226; Παράρτημα, p. 46.

[3] Rhomaios, *op. cit.*, pp. 250 f., 279.

[4] *Ant. Denkm.*, ii, pls. 50–52.

the cymation projected sharply forward in a long, shallow curve. The ornamentation consisted of red and black chevrons on the abacus, and red and black leaf on the cymation. The slabs interlocked very securely, for they were mortised at the bottom on the right side, and had a projecting tongue on the left side which fitted under the following slab. At the back the slabs were washed black, and on the top surface are traces of an antefix, apparently a male head. This very unusual practice of placing antefixes on the raking cornice is never found elsewhere: at Thermon it persisted until a relatively late period, the antefixes developing in style in accordance with the cornice they crowned.

The lateral sima consisted of enormous slabs about m. 0·61 in length and m. 0·115 in height. The front plane was not level, because the slabs were slightly concave in shape and sloped up to the top corners. No design is now visible on the front of the sima, but underneath the slabs sloped back and were painted with broad leaf pattern. In the midst of each slab was an opening for the discharge of the water from the roof, masked alternately by a very archaic lion's head and a male head, and in both types the water poured out of the open mouth. One angle block still exists, and from it we learn that the sima and cornice were adorned with a lion's head on each side. There are certain lions' heads exactly like those of the sima, but the mouth, although depicted as open, is not pierced, and hence they were not water-spouts: yet their similarity to the heads masking the spouts implies that they were part of the same revetment, and therefore they must have been antefixes which perhaps stood on the cornice, for the angle block shows that the row of heads was continued round the corner on to the revetment of the pediment (fig. 123).

Between every two concave slabs of the sima were rectangular slabs which rose into a triangle at the top, and against these slabs were set female heads of two kinds, those with "pearl-locks," and those with layer wigs. On the ridge-pole were exceedingly archaic ridge-pole palmettes, an almost complete semicircle, on which on both sides a nine-leaved palmette was traced with a compass. As the leaves are painted red and black on a black ground, without any touch of cream, the effect is very sombre (No. 21, figs. 124–6).

Among the material brought to light is a semicircular akroterion in the shape of a thick round disc rising high above its base and ornamented on the front with a whirligig pattern. This piece is usually thought to have alternated with the semicircular antefixes painted with rosettes. It is true that the measurements and shape are very similar, but the technique of the whirligig akroterion is decidedly more archaic. The design is not rendered by colour only, but the outlines are incised just like those of the ridge-pole palmette, with which, indeed, the akroterion is technically akin. A comparison with the semicircular antefixes with whirligigs from other sites shows that they all fall within the VII. Century. This one is not so primitive as those from Bigla and Sparta, for whereas those merely cap the end of the cover-tile, this one rises above it, after the fashion of the later palmette antefixes, and thus forms a link in the chain of development.

It is possible that the central akroterion partook of the nature of a disc akroterion, but modified to the extent of displaying a Gorgoneion in relief, a feature which would be a fitting complement to the early ridge-pole palmettes and whirligig lateral akroterion. Such a Gorgoneion has been discovered at Thermon, but so terribly battered, that

one can judge little of the style, except that it cannot be later than the VII. Century, and that the clay is such as was used for the other parts of the revetment.

All criteria of style and technique lead one to date this revetment in the end of the VII. Century. The lions' heads are closely akin to those found at "Mon Repos," Corcyra. The female heads fall into that large category of early heads with layer wigs or "pearl-locks," thought by some writers to have derived from the school of Dædalus in Crete,[1] or by others from Ionia and the Near East by way of Rhodes.[2] At Thermon the affinities with Ionia are more marked than those with Crete, for the influence of that cycle of art is noticeable also in the ornamental motives found there, the sima with symmetrical lotus, the unusual varieties of guilloche, even in the chalky white slip and gritty brick red employed. One small point is worthy of notice, namely, that the thick, rounded cover-tiles of the ridge-pole belonging to this revetment were embellished with four large sharp-edged toroi painted with red and black on a cream ground. A parallel to this is the splendid ridge-pole cover-tile from Gela, m. 0·70 long, richly ornamented with meander, tongue and other patterns, and with double toroi at the end which fitted over the next tile.[3] This is certainly about fifty years later than the Thermon example, but it must not be forgotten that Gela was a colony partly founded by Rhodians who introduced many elements from their native land into the art repertory of the Siciliot craftsmen.

The later revetment is strongly influenced by the Corinthian scheme, exemplified by the Treasury of the Megarians. The roof and cover-tiles, the profile of the cornice, all belong to that system, and the cornice itself displays the characteristic motive of red and black lotus and palmettes, linked by stems which loop from flower to flower. It is not certain whether there were lions' head spouts behind the angles of the raking cornice, as is usual with this scheme of revetment; but one lion's head was found which is well adapted, both in style and technique, for such a purpose. Yet this cornice diverged from the normal scheme, for on the top surface of one fragment is the lower part of an antefix, evidently a bearded man. In this peculiarity at least the artists were faithful to local tradition.

As in the earlier revetment the lateral sima consisted of two elements, slabs with water-spouts masked by heads of two kinds, those of men and of Satyrs, and square slabs bearing the antefixes, a female head in high relief. The male head is reminiscent of the earlier type, for he has a pointed beard which leaves the upper lip and cheeks free, and long wavy locks hanging down on to his shoulders. But here the water does not flow away through the mouth, as in the case of the Satyr, which thus intentionally emphasises the grotesque and non-human nature of the creature, an effect further carried out by the bristling hair, bulging eyes and general air of uncouth jollity (figs. 127, 128).

The female heads of the antefixes mark a distinct advance upon their archaic forerunners. She wears a low *polos*, and her hair hangs down in two masses, tied at the ends by a fillet. The face, however, is expressionless, for all definition of character seems to have been centred in the Satyrs. The restorations of these female

[1] E. Loewy, "Typenwanderungen," *Oesterr. Jahresh.*, xii (1909), pp. 243–304; xiv (1911), pp. 1–34; M. Collignon, "*La Statuette d'Auxerre*," *Mon. Piot*, xx (1913), pp. 5–38.

[2] F. Poulsen, *Der Orient und die frühgriechische Kunst*, pp. 137–56; P. Orsi, "Dædalica Siciliæ," *Mon. Piot*, xxii (1918), pp. 131–62.

[3] P. Orsi, *Mon. Ant.*, xvii (1906), col. 284, fig. 211, pl. xxiv, 2.

heads, and of the male ones also, are of two types, and show that the fictile revetments lasted on until the end of the V. Century (figs. 129–31).

The ridge-pole palmettes were placed astride the triangular cover-tiles. They are painted on both sides with nine-leaved red and black palmettes, but this time the ground is cream which produces a much lighter and gayer effect (fig. 132).

Seated sphinxes formed the lateral akroteria of the temple, resplendent with an elaborately patterned garment and meticulously wrought feathered breasts. Their great wings curved back and added poise and static quality to the composition (fig. 138). It is uncertain what the central akroterion may have been. There are various pieces of a running or floating Niké which would have been suitable, and an admirable contrast to the calm stability of the sphinxes, but their style seems stiffer and more archaic (No. 129).

The marked progress, both technical and artistic, of this revetment in comparison to the earlier one demonstrates that a considerable time must have elapsed between the fashioning of the two types. Moreover, the analogies from other places reveal the fact that this scheme of revetment was characteristic of the second half of the VI. Century. Perhaps the actual walls of the temple were altered ; the roof, at any rate, was entirely changed and assumed the normal form employed for a Greek temple.

The remaining material is exceedingly puzzling. Dr. Rhomaios himself writes : " Since the architectural terra-cottas are found in fragments and not in a proportionate quantity of pieces for each member, there is need of long and patient work, in order to find the pieces which belong together to make one whole, and to ascertain which fragments should be referred to one building and which to another." [1] All I can do, whilst awaiting Dr. Rhomaios' definite publication of the material, is to group the various elements tentatively, in accordance with the clues which he has furnished in his preliminary reports.

On a little terrace above the great temple was a smaller sanctuary, identified by the excavator, Dr. Rhomaios, from an inscription found near by as that of Apollo Lyseios.[2] The terra-cottas were built into later walls and so preserved in astonishing quantities.

This temple also was enriched with metopes, smaller than those belonging to the Thermion, and painted with scenes of lions, dogs, female forms and sometimes merely with great rosettes. On one little bit is part of a centaur, and on another which belongs to it is his name, Pholos, in the Corinthian alphabet.[3]

A cornice with unusual profile and of extremely massive proportions is decorated with chevrons, leaf and a series of white circles filled by red rosettes. Only one piece was found in the earlier excavation, and it was explained by Kawerau as a geison and by Dörpfeld and Koch as the capital of an *anta*.[4] But a closer examination of the block shows that that cannot have been its function, for measurements of the two sides of the slab prove that the recurved top of the cymation widened as it proceeded : this demonstrates that the slab must have been set on a slant, and that, in fact, it was part of a raking cornice, on which the designs decreased in width towards the angle. This interpretation is confirmed by two other large pieces more

[1] Ἀρχ. Δελ., ii (1916), p. 186.
[2] Sotiriades, Ἀρχ. Δελ., i (1915), p. 56, No. 34*a*, fig. 4 ; Rhomaios, *ibid.*, pp. 282 f.
[3] Rhomaios, *op. cit.*, Παράρτημα, p. 47 ; ii (1916), p. 187.
[4] *Ant. Denkm.*, ii, p. 3, n. 1 ; Koch, pp. 59 f. ; *Athen. Mitt.*, xxxix (1914), p. 247.

recently found, now in the Kephalovryso museum. On the top surface, in the middle of each slab, is an abrasion, marking where the antefix was broken off (No. 148, fig. 139).

There are several slabs which must have been exceedingly wide, although none of them are preserved to their full extent. Kawerau restored them as geisa of the Thermion, but that is impossible, for all the geisa of this sort were discovered on the site of the Lyseion. They are too broad and thin to have been a cornice, and probably were fastened under the geison of the lateral sima. On them is a gigantic single guilloche with an unusual arrangement of the bands, for they are black, red and cream strewn with red spots: underneath the slabs sloped away in a shallow curve and were painted with red, black and cream leaf, followed by a cream slip. One slab is preserved for a width of m. 0·47.

The square slabs of the sima rose vertically above the flat roof-tiles to which they were attached only at the bottom edge. From the middle of each slab projected a semicylindrical spout, around which were disposed symmetrical sprays of lotus and twisting stems, very conventionally treated. The motive differs on each of the four slabs preserved. The colouring is strange: the deep wine-purple or, in some cases, almost orange ground forms a startling contrast to the sober red and black tints of most of the revetments, and so does the very nature of the rather gritty, friable clay, which does not seem to agree with the clay of the other members attributed to this revetment. Perhaps it formed a series apart, the other portions of which have not yet been identified.

Nowhere on the Greek mainland is there a sima quite like this one, but technique, motives and especially the harsh, violent colour with contours thickly traced in red and black are all reproduced in Asia Minor, the closest parallels coming from Sardis.[1] The semicylindrical spouts, also a foreign element, are found not only at Sardis, but at Ak Alan in Pontus,[2] Neandria in the Troad[3] and probably at Smyrna[4]; in fact, they are the normal type of spout in a region where tubular pipes were unknown.

Possibly the disc-like akroterion of a Gorgoneion in relief belongs to the revetment of this temple. The circle of broad concave leaves in which it is set is the first intimation of a motive which developed later into the heads of Gorgons framed by a semicircular fluted background, a type common in Etruria and Latium in the VI. and V. Centuries (fig. 140).[5]

None of these pieces can be dated later than the end of the VII. Century, for the forms employed are quite primitive, and have not yet been reduced to the simple profile which expressed so well the purpose of the terra-cottas, namely, to act as a sheathing for the wooden framework beneath.

On the lower plateau, beyond the great temple, stood another small temple identified as that of Artemis. The terra-cottas apparently belonging to this building are quite

[1] Metropolitan Museum, New York, Room IV, No. 11–216, and other examples found in the recent excavations of the American Society for the excavation of Sardis; *cf.* Th. L. Shear, *A.J.A.*, xxvii (1923), p. 132.

[2] Macridy Bey, "Une citadelle archaïque du Ponte," *Mitt. Vorderas. Ges.*, xii (1907), Heft 4, figs. 14–16; Koch, p. 16, fig. 4.

[3] Koldewey, "Neandria," 51 *Berliner Winckelmannsprogramm*, p. 48.

[4] A. Furtwängler, *Sitzungsber. Münch. Ak.*, ii (1897), pp. 136 f., pl. ix.

[5] Van Buren, *Figurative Terrac. Rev.*, pp. 6–9, figs. 1, 2.

different from those from the Thermion. The cornice consisted of vertical slabs which curve upward, and are worked in one with the roof-tiles, of which one instance is preserved for a width of m. 0·27. The front surface of the slabs has a chalky white ground of rather a rough-grained texture, and on this is drawn a complicated double guilloche, the bands red, black and white strewn with black dots, the spaces between the bands filled by palmettes (fig. 141). A variant of this has less thick slabs, and the guilloche also varies in details; Dr. Rhomaios considers these pieces are due to a restoration. On the lateral sima were two kinds of antefixes. The first are male heads set against a rectangular background. He has smoothly-parted hair, long ears set too high, big eyes, a large mouth and a beard painted on the chin only, for the cheeks and upper lip are shaven. The side edges of the slab which extend beyond the head are painted with vertical rows of guilloche. The second type is a female head—or bust, for the arms were raised with the palm turned outward. This antefix is badly damaged, and only one side of the layer wig and the arm and hand remain; the side of this slab also is adorned with guilloche.

The water-spouts were heads of dogs with pointed muzzles and deep-set eyes, and thus appropriate for a temple of Artemis. The lateral akroterion was of a type rarely found at an early period. It follows the outline of the corner, a sharp angle with two receding wings decorated with a central palmette at the actual corner and black stems which curve outward and end in spirals, the spaces filled by little red flowers and leaves. The top of the antefix follows the curves of the design.[1] A lateral akroterion of such a nature was found at Epidauros, but it is in a very fragmentary condition.

The square slabs of the lateral sima projected for a distance of about m. 0·27; the design on the front edge has disappeared, but on the curved surface beneath was broad red and black leaf with cream borders (No. 49).

This group of terra-cottas, although primitive in style, are less well executed than those of the Thermion; they may be dated in the beginning of the VI. Century.

A fragment of a fictile triglyph is worked in one with the metope. It is exceedingly thick, and in clay and technique it recalls the cornice attributed to the Lyseion; but it cannot have belonged to that temple, because those metopes were set between wooden triglyphs, whereas in this case both the metope and the triglyph are fictile. Possibly, therefore, it should be assigned to the temple of Artemis.

Nowhere else up to the present has another revetment been found like the one at Thermon where antefixes of two shapes, semicircular and triangular, covered the same roof. From the ridge-pole vertical lines of cover-tiles, alternately rounded and triangular with straight sides, descended to the edge of the roof where the last tile of each row was secured by an antefix of appropriate shape.[2] The semicircular antefixes rose above the rounded tiles and on the front face was a large cream rosette on a black ground. The triangular cover-tiles, on the contrary, were capped by an antefix of precisely the same shape, and in relief on the field is a reversed lotus with curling stems. The lotus are of two types, for on one antefix the archaic square variety is depicted, on the other there is a slimmer and more conventional representation of the flower. The lateral akroterion assumed the same aspect as these

[1] *Cf.* the lateral akroterion from Caulonia, P. Orsi, *Mon. Ant.*, xxix (1923), col. 40, fig. 23, pl. ix.

[2] Rhomaios, Ἀρχ. Δελ., ii (1916), p. 187.

triangular antefixes. It was placed at the corner of the thick roof-tile, and had the appearance of a small, massive sloping roof. On one side the lotus motive is repeated ; the other three sides are plain. There are also some slabs of the eaves with single guilloche on the front and broad red leaf on the curved lower surface (No. 46).

Lastly there is a cornice of late V. Century type, the well-known motive of cream lotus and anthemia on a black ground above a border of black meander. The same meander reappears on the gutter (No. 174). This late scheme of revetment may have adorned some small building in the precinct (fig. 141).

From these terra-cottas, which cover a period of two and a half centuries, we can trace something of the history of Thermon. The site was inhabited from very ancient times, as the elliptical *ἀνάκτορον* of the second millennium has revealed. The royal palace of the first millennium was used also as a shrine, and this was replaced by the temple of historic times. This sacred edifice must have been the seat of a famous cult, for it was no light matter to erect such a richly-adorned shrine at such an early date, and the revetment bears witness that the artists already had considerable skill in the exercise of their craft. The traces of Ionic influence suggest that there was at least some intercourse with Ionia, even if by a devious route. The later preponderance of Corinthian influence leads one to suppose that commercial relations may have been established with that city in the latter half of the VI. Century.

Polybios tells how the temple was plundered, and when it was re-erected its history belongs to the troublous age of Greek national life and to the period of Roman domination.

TIRYNS

At Tiryns was found a triangular antefix with straight sides. On it in low relief are the usual thick stems curving out and ending in spirals (No. 30, fig. 108). The design is almost identical with those from the Athenian Acropolis and from Corinth, but here the separating flower has five petals instead of three. The base of the antefix is marked off triangularly, but it is not cut away as was sometimes the case. This antefix, grouped with an archaic Doric capital, has been attributed to the so-called " Temple of Hera " ; but the pretended temple was really a rebuilding in the Geometric period of the Helladic *megaron*, and the antefix and capital were both found too far off to have anything to do with that building.[1]

Almost as archaic is another antefix, this time enriched with an eleven-leaved palmette, the closely-set leaves spreading out like a fan. It resembles those from Bigla and from Lusoi, but has the peculiarity that the spirals, above which the palmette rises, are rolled inward towards the middle, instead of outwards according to the usual practice (No. 57).

From these two elements of different decorative schemes one gathers that even at Tiryns, which was pre-eminently a fortress, a certain use was made of fictile revetments to adorn sacred buildings. Both pieces are on such a small scale that they may well have crowned a little chapel for domestic use : but the utter absence of vestiges of a later decoration implies that after the early VI. Century these revetments were never renewed.

[1] Paus., II, xxv, 8 ; Schliemann-Dörpfeld, *Tiryns*, pp. 336 f. ; Frickenhaus, *Tiryns* (Athens, 1912), i, p. 9 ; C. W. Blegen, *Korakou* (Boston and New York, 1921), p. 130 ; Koch, p. 85.

TROEZEN

At Troezen the temple was not discovered, but as the terra-cotta revetments were brought to light on a terrace in the northern part of the city, one must presume that there was situated the temple of Pan mentioned by Pausanias.[1]

The pieces of the archaic revetment were found in a large *pithos*; they consisted of a triangular antefix with straight sides and the complementary gutter with large single guilloche. The design on the antefix shows a marked development of the primitive motive of thick curling stems, for here the stems make double spirals, are linked together by a horizontal band and enriched by three-petalled flowers, not only in the middle, but also as a filling in the undulations of the stems (No. 36). An exact analogy to this antefix was found at Ægina, but there the colours are preserved in almost their pristine freshness.

There is a difference of several decades between this antefix and the splendid cornice of the beginning of the VI. Century. This cornice is richly decorated with recurved red and black leaf above double guilloche. At the angle of the lateral sima are traces of a lion's mane. Above the lion's head once rose the akroterion, for there is a sunk square in the top of the block into which the akroterion was fastened by means of nails, for one nail hole still remains. One fragment seems to have a higher, less curved cymation; possibly it covered the geison, although that would have been very unusual on a Greek temple, and it was more likely a slab from the cornice where it was widest (No. 80, fig. 145).

There is also the right angle block from another cornice; it is very like the first, but instead of the guilloche there are four rows of diagonal bands arranged to form a chevron pattern. Round the corner on the lateral sima is a magnificent lion's head; the deep cream tint of the face and purple red mane stand out in strong contrast to the sombre richness of the cornice. Perhaps, if the first cornice adorned the temple, this one crowned the *propylon* of the precinct (No. 81, fig. 146).

[1] Paus., II, xxxii, 5; Ph. E. Legrand, *B.C.H.*, xxix (1905), pp. 271–4; Koch, pp. 86 f.

CATALOGUE

CATALOGUE

The numbers in brackets, as throughout this volume, refer to those of the Comparative Tables.

RAKING CORNICE

(1) Bigla (Tegea). Piali Museum (No. 17).

Fragmentary slabs of red clay covered with a deep cream slip and decorated with geometric lines in red and black. One fragment shows the top edge of the cornice m. 0·05 wide, coloured cream. The pieces are rounded at the back and covered with a black wash, but the front surface was absolutely vertical. Present ht. of largest fragment m. 0·09, present width m. 0·105. Early VII. Century.

Fig. 15.

(2) Delphi, *temenos*. Delphi Museum (No. 54).

A cornice of a very primitive massive type. The front is without profiling, but projects slightly forward. A red stripe m. 0·01 2 broad runs along the top surface. On the front are widely spaced cream horseshoes on a red ground. The red is a dull brick tone. Ht. m. 0·105, present length m. 0·25. Second half of VII. Century.

Koch, p. 103, fig. 48.

(3) Thermon, temple of Apollo Thermios. Kephalovryso Museum (No. 21).

There are two cornice slabs and an angle block of the earliest revetment. The cornice is low and massive, with a cymation which projects forward in a long shallow curve. At the back it is covered with a black wash. Each slab is mortised on the right side and has a projecting tongue at the bottom on the left side, so that the slabs interlock for almost half their length. On the front were : (*a*) abacus with red and black chevrons on a cream ground ; (*b*) cymation with red and black leaf with cream borders on a black ground ; (*c*) the lower part of the fascia is now without design. On the top surface are traces of antefixes, male heads now badly damaged. Ht. m. 0·10, length m. 0·17, width of leaf m. 0·04. End of VII. Century.

Koch, p. 56.

(4) Bigla. Piali Museum (No. 55).

A fragment of an exceedingly thick revetment slab : (*a*) abacus almost obliterated ; (*b*) sharply curved cymation with leaf pattern ; the outlines are incised, and there are faint traces of dark red on one leaf. Red clay with red particles. Ht. m. 0·07, present length m. 0·102, thickness m. 0·125. Second half of VII. Century.

(5) Athens. Acropolis Museum (No. 58).

The fragment of a cornice with : (*a*) abacus with the tops of the recurved leaf ; (*b*) strongly projecting cymation with purplish-red leaf with cream borders and broad medial vein on a purple ground. The cream slip has flaked off almost entirely. Broken below. The top and back surfaces are covered with a cream slip, thereby proving that it is a cornice. Present ht. m. 0·09, present length m. 0·12, width of top surface m. 0·075, ht. of abacus m. 0·02. Beginning of VI. Century.

(6) Athens. Acropolis Museum, No. 118 (No. 59).

A large fragment of a cornice with : (*a*) abacus with the tops of the recurved leaf ; (*b*) straight fascia with broad square leaf painted red with cream borders on a red ground ; (*c*) the lower part of the fascia has red single guilloche with red eyes and cream borders on a red ground. Ht. m. 0·18, length m. 0·40, thickness of top surface m. 0·07, thickness of slab at the bottom m. 0·04. VII.–VI. Century.

Fig. 21. Casson, *Cat. Acrop. Mus.*, ii, p. 295, No. 118 ; Wiegand, *Poros Architektur*, fig. 193 ; Koch, p. 76, fig. 33.

(7) Ægina, temple of Aphaia, second building period. Ægina Museum (No. 60).

Many slabs of this cornice are preserved, and a corner block proves that the design was carried round the angle on to the beginning of the lateral sima : (*a*) abacus with the tops of the recurved leaf ; (*b*) straight fascia with broad red leaf with cream borders on a red ground ; (*c*) large red single guilloche on a red ground ; the outlines are incised. The whole design is painted dark purplish-red. Ht. m. 0·16. VII.–VI. Century.

Fig. 4. A. Furtwängler, *Ægina*, p. 145, fig. 119, pl. xxiii, 1 ; Koch, p. 81, fig. 37.

(8) Delphi, *temenos*. Delphi Museum, No. 5437 (No. 62).

A broken cornice with : (*a*) broken abacus ; (*b*) straight fascia with broad red leaf with cream borders, separated by fine black lines ; (*c*) double horizontal red lines ; (*d*) single guilloche with broad red bands with narrow cream borders and black eyes on a black ground. The outlines are incised. All the red details are couched on black. Cream clay with black particles. Ivory slip. Ht. m. 0·19, present length, m. 0·23, width of leaf with border m. 0·05. On another fragment, No. 5445, almost all the red has disappeared, leaving the black couching plainly visible. It is possible that this is not a cornice, but is the lateral sima of No. 451. Early VI. Century.

(9) Eleusis. Eleusis Museum (No. 63).

A cornice with : (*a*) abacus with the tops of the recurved leaf ; (*b*) straight fascia with broad red leaf with cream borders and medial veins ; (*c*) red single guilloche with black eyes. VII.–VI. Century.

Olym., ii, p. 192 ; Koch, p. 78.

(10) Delphi, *temenos*. Delphi Museum, No. 451 (No. 64).

Part of a cornice with : (*a*) abacus with the tops of the recurved leaf ; (*b*) broad red leaf with cream borders separated by the black line of the ground ; (*c*) double guilloche, the bands red with black borders on a black ground, the eyes black ; the triangular spaces are filled by four-leaved palmettes with rounded leaves. Present length m. 0·38. Early VI. Century.

(11) Delphi. Delphi Museum, No. 5442 (No. 65).

The fragment of a cornice with : (*a*) abacus destroyed ; (*b*) broad red leaf with cream borders separated by the black line of the ground ; (*c*) fascia with double guilloche, the bands seem to have been red, but are now much faded ; the outlines are incised, the eyes are black, the triangular spaces filled by five-leaved palmettes in cream and black. Present ht. m. 0·18, present length m. 0·23 ; width of leaf with border m. 0·048. VII.–VI. Century.

(12) Delphi. Delphi Museum (No. 66).

Fragments of a small cornice, the cymation of which curves strongly forward, and the back is moulded to correspond to the front: (*a*) abacus with red hammer pattern; (*b*) red leaf with outlines in relief; (*c*) torus with chevrons; (*d*) fascia obliterated. Greenish clay. VII.–VI. Century.

Koch, p. 101.

(13) Athens. Acropolis Museum, No. 93 (No. 67).

A fragment showing the angle of a cornice: (*a*) abacus with the tops of the recurved leaf (only a tiny bit is preserved); (*b*) broad red leaf with cream borders separated by the thin red line of the ground; (*c*) two narrow red horizontal lines; (*d*) red chequer pattern marked off by brown lines which show faintly under the darker chequers. The pattern was bordered by two more lines, followed by a moulding now broken. The design was continued round the corner of the lateral sima for a distance of m. 0·11, and the sima is then recessed for a depth of m. 0·03, and painted with a cream slip. All the design is coloured a deep reddish-purple, except the dividing lines which are brown, for they were painted in a thinned shade of the same colour. Ht. m. 0·115, present length m. 0·107. VII.–VI. Century.

Fig. 20. Casson, *Cat. Acrop. Mus.*, ii, p. 291, No. 93; Wiegand, *Poros Architektur*, p. 184, fig. 192; Koch, p. 76.

(14) Athens. Acropolis Museum (No. 68).

There is a variant of No. 93; it has: (*a*) abacus with the tops of the recurved leaf; (*b*) steep cymation with reddish-purple leaf with cream borders and medial line which does not diminish towards the top, but is the same width all the way up. The top surface is covered with a slip. Present ht. m. 0·08, present length m. 0·085; ht. of abacus m. 0·02, width of top surface m. 0·075. VII.–VI. Century.

(15) Athens. Acropolis Museum (No. 69).

The corner block of a cornice with: (*a*) abacus with the recurved tops of the leaf; (*b*) cymation with black leaf with cream medial vein on a cream ground; (*c*) diagonal bands in red and black; (*d*) black single guilloche (break). The outlines are incised. Dark red clay. Present ht. m. 0·14, present width m. 0·13; ht. of abacus m. 0·035, ht. of leaf m. 0·06, width of leaf m. 0·035. VII.–VI. Century.

Fig. 20.

(16) Eleusis. Eleusis Museum (No. 70).

A cornice with: (*a*) abacus with the tops of the recurved leaf; (*b*) straight fascia with black leaf; (*c*) black single guilloche with incised outlines. Cream clay. Ht. m. 0·20, length m. 0·62. VII.–VI. Century.

(17) Methydrion. Dimitsana Museum (?) (No. 71).

A little fragment of the cymation of a cornice with brownish-black leaf with incised outlines. VII.–VI. Century.

Hiller von Gärtringen und H. Lattermann, "*Arkad. Forschungen*," p. 35, fig. 10; Athen. Inst. Photo., Arkad., 112.

(18) Delphi. Delphi Museum, No. 5459 (No. 72).

A cornice fragment with: (*a*) small abacus obliterated; (*b*) straight fascia with broad black leaf with wide cream borders on a black ground; (*c*) large single guilloche,

the broad black bands bordered by narrow white ones of an almost ivory quality; the eyes are white. The lower surface of the slab runs back for a considerable distance. Cream clay, cream slip. Ht. m. 0·17, present length m. 0·23; width of leaf with border m. 0·042, ht. of guilloche m. 0·06. VII.–VI. Century.

(19) Eleusis. Eleusis Museum (No. 73).

A fragmentary cornice with: (*a*) abacus with the tops of the recurved leaf in the contrasting colours to those of the lower part; (*b*) straight fascia with very broad red and black leaf. VII.–VI. Century.

(20) Ptoon, temple of Apollo Ptoos. ? Museum (No. 74).

A small piece of a cornice with: (*a*) abacus with the tops of the recurved leaf; (*b*) cymation with red and black (?) leaf with cream borders on a black ground. VII.–VI. Century.

Ἀρχ. Δελ., i (1915), p. 96, fig. 3; G. Karo, *Arch. Anz.*, 1915, col. 182.

(21) Corinth. Old Corinth Museum (No. 75).

A small fragment of a cornice with: (*a*) abacus with the tops of the recurved leaf; (*b*) the beginning of a shallow cymation with square red and black leaf with cream borders on a black ground, in the contrasting colours to those of the recurved tops. Pinkish clay, red particles. Length m. 0·11; ht. of abacus m. 0·02, width of leaf m. 0·06. VII.–VI. Century.

(22) Argos, Aspis. Argos Museum (No. 76).

A little bit of a cornice with: (*a*) torus with vertical bands; (*b*) straight fascia with large red and black (?) leaf with broad cream borders and medial line on a black ground; (*c*) apparently a plain horizontal band painted dark. Present ht. m. 0·18. VII.–VI. Century.

W. Vollgraff, *B.C.H.*, xxxi (1907), p. 155, fig. 4.

(23) Delphi. Delphi Museum, No. 5439 (No. 77).

A cornice fragment with: (*a*) abacus with the tops of the recurved leaf; (*b*) straight fascia with broad red and black leaf with cream borders separated by the black line of the ground; (*c*) a narrow band of red diagonal hammer pattern on a cream ground set between fine double red lines; (*d*) broad single guilloche, the bands red and black with cream borders on a black ground, the eyes black; (break). Reddish clay, cream slip. Present ht. m. 0·175, present length m. 0·27; width of leaf with border m. 0·048. VII.–VI Century.

(24) Delphi. Delphi Museum, No. 5448 (No. 78).

A fragmentary cornice: (*a*) abacus broken; (*b*) fascia with broad red and black leaf with cream borders and medial line separated by the black line of the ground; (*c*) double guilloche, the bands red with cream borders on a black ground, the eyes black, the triangular spaces filled by four-leaved palmettes of a square type; the outlines are incised. Cream clay. Present ht. m. 0·20, present length m. 0·21; width of leaf with border m. 0·45. There is also a fragment of the right corner block, No. 5449, on which the design is very well preserved. On the side of the lateral sima are traces of a lion's mane.

(25) Delphi. Delphi Museum, No. 5441 (No. 79).

Part of a cornice: (*a*) tiny torus moulding, damaged; (*b*) abacus with the tops of the recurved leaf; (*c*) cymation with broad red and black leaf with cream borders separated by the fine black line of the ground; (*d*) cream horizontal band above double guilloche, the bands red and black with cream borders on a black ground, the eyes black, the triangular spaces filled by square three-leaved palmettes; the outlines are not incised. The top of the slab is roughly smoothed. The front plane slopes slightly outward. Ht. m. 0·21, present length m. 0·34. Nos. 5443, 5444a are also parts of the cornice. On the former the guilloche runs to left instead of to right; the latter has a slip on the top and back surfaces, proving that it was a cornice. VII.–VI. Century.

Koch, p. 101.

(26) Troezen. Athens, National Museum (No. 80).

The left corner block of a cornice which also served as base for the akroterion: (*a*) torus with red and black diagonal bands; (*b*) abacus with the tops of the recurved leaf; (*c*) shallow cymation with red and black leaf with deep cream borders and medial line on a black ground; on the lower part of the fascia are: (*d*) cream horizontal band; (*e*) double guilloche to right, the bands red and black with red borders on a black ground, the eyes black, the triangular spaces filled by four-leaved cream palmettes. The outlines are incised. Round the corner on the sima are traces of a lion's mane. The guilloche pattern was continued round the corner on to the sima. The socket of the akroterion rose above the cornice, sloping up towards the left corner in order to hide the point where the akroterion was inserted into the base. This socket was covered with a cream slip, and seems to have had a dark design painted on it; it was made of a separate strip of clay applied whilst still damp to the top of the cornice. Behind it is a sunk square into which the akroterion was set and secured by nails, for one nail hole in front is still visible. Ht. m. 0·25, present length m. 0·365, present length of sima m. 0·09. Beginning of VI. Century.

Fig. 145. Ph. E. Legrand, *B.C.H.*, xxix (1905), p. 273, figs. 3, 4; Koch, p. 86, fig. 41.

(27) Troezen. Athens, National Museum (No. 81).

A corner block of another revetment is best preserved on the side of the sima where there is an extraordinarily fine lion's head. The little fragment of the cornice still preserved is much damaged, but has: (*a*) torus with diagonal bands; (*b*) abacus with the tops of the recurved leaf now almost entirely broken; (*c*) cymation with red and black leaf with cream borders on a black ground; on the lower part of the same fascia were: (*d*) cream horizontal band; (*e*) four rows of diagonal bands arranged as follows: a black row to right, a red row to left, a black row to right, a red one to left. Purplish-red clay. Ht. m. 0·19, present length m. 0·07. Beginning of VI. Century.

Fig. 146. Ph. E. Legrand, *B.C.H.*, xxix (1905), p. 273, fig. 5; Koch, p. 86.

(28) Delphi. Delphi Museum, No. 5444 (No. 82).

A little fragment of a cornice in which the forward curve of the cymation is very pronounced and the back is moulded to correspond to the front: (*a*) high abacus with three rows of red and black chequer pattern, the squares ruled off by incised lines; (*b*) cymation with large red and black Doric leaf with cream borders. The

leaves diminish to a point at the bottom, and the ground has the peculiarity that the upper half is black, the lower red (break). On the top surface is a cream slip. Ht. of abacus m. 0·04, width of leaf m. 0·07. VII.–VI. Century.

Koch, p. 101.

(29) Olympia. Olympia Museum (No. 99).

A small piece with : (*a*) little square purplish-red and black leaf with cream borders on a black ground ; (*b*) red triglyphs ; (*c*) fascia with horizontal bands in red and black. The slip has an ivory tint and texture. This piece agrees in clay and colouring with the cornice with wave pattern, and the sima with archaic lotus flowers ; it seems to have been the coffering of a geison to which the motives are suited. First half of VI. Century.

Olym., ii, p. 192, fig. 6.

(30) Sparta, precinct of Artemis Orthia. Sparta Museum (No. 83).

A small fragment which has : (*a*) strongly projecting abacus painted black ; (*b*) leaf pattern ; (*c*) recessed fascia decorated with fine black lines. At the back of the slab there is a rectangular projection at the top which appears to be the top side of the coffer ; this suggests that the piece is really the lower part of a cornice, although its peculiar shape makes it doubtful what its original function may have been. VII.–VI. Century.

A.B.S.A., xii (1905–6), p. 322 ; Koch, p. 93, fig. 44.

(31) Corcyra, sporadic. Corfu Museum (No. 84).

The fragmentary angle of a little cornice with : (*a*) square leaf with outlines in relief ; (*b*) torus ; (*c*) fascia obliterated ; (*d*) torus ; (*e*) chevrons in relief with traces of red paint. VII.–VI. Century.

(32) Mycenæ. Location unknown (No. 85).

Part of a cornice with : (*a*) abacus with diagonal bands ; (*b*) steep cymation with square leaf painted dark (red and black ?) with broad cream borders and medial line on a black ground ; (*c*) on the lower part of the fascia are two rows of chequer pattern. Beginning of VI. Century.

Fig. 112. Koch, p. 84 ; Athen. Inst. Photo., Myk. 47.

(33) Thermon. Kephalovryso Museum (No. 87).

A little bit of a cornice on which is : (*a*) small leaf alternately red with a cream border and cream with a red border on a black ground (break—probably there was also a black leaf with a cream border) ; (*b*) torus with red vertical bands ; (*c*) fascia with three incised horizontal lines. The top and back surfaces are smoothed. Present ht. m. 0·155 ; ht. of leaf m. 0·063, width of leaf m. 0·03. Beginning of VI. Century.

(34) Gonnos. Volo Museum (No. 88).

A fragment of a cornice : (*a*) abacus with cream single meander so elongated that it produces the effect of a hammer pattern ; it is on a dark red ground ; (*b*) boldly moulded torus with red vertical bands ; (*c*) vertical fascia with single guilloche, the bands dark red with broad white borders with red edges, the eyes black. The lower surface is smooth. Cream slip at the back. Red clay. Ht. m. 0·14, present length m. 0·075. Five other pieces less well preserved. Early VI. Century.

Fig. 99.

(35) Thermon. Kephalovryso Museum ; Athens, National Museum (No. 48).

Extremely thick cornice slabs with an unusual profile. The top surface is covered with a slip: (*a*) narrow vertical fascia with red and black chevrons on a cream ground ; (*b*) the top of the cymation moulding projects abruptly forward with very slight convexity. It is painted with square reversed leaf, which is in reality the tops of the recurved leaves drawn below in precisely the same fashion ; (*c*) shallow cymation with small square red and black leaf ; (*d*) on the lower part of the same fascia are large cream circles on a black ground with a little cream leaf filling the space above and below each pair. On the circles are red eight-petalled rosettes with black centres ; (*e*) recessed fascia with a red horizontal band on a cream ground ; (*f*) recessed cream fascia (break). The piece in the Athens museum was explained by Kawerau as a geison, and by Dörpfeld and Koch as the capital of an *anta*. But a measurement of the top of the cymation shows that it widened perceptibly towards the right side of the slab, and therefore reveals the fact that the fragment was part of the left ramp of a raking cornice. This interpretation is confirmed by the discovery of several other slabs, now in the Kephalovryso museum, which fit together and clearly show how the motives widened towards the apex. Another curious detail about this cornice is that on the top edge there is a broken surface in the middle of each slab, the remains of an antefix. Present ht. of fragment in Athens m. 0·54, present length m. 0·50, thickness m. 0·16 ; the top of the cymation measures m. 0·11 at the left side and widens to m. 0·115 in a stretch of m. 0·40. End of VII. Century.

Fig. 139. *Ant. Denkm.*, ii, p. 3, note 1 ; Koch, pp. 59 f., fig. 26 ; *Athen. Mitt.*, xxxix (1914), pp. 247–9, fig. 4 ; Athen. Inst. Photo., Akar. 143.

(36) Corcyra, temple of Artemis. Corfu Museum (No. 95).

A cornice with : (*a*) steep cymation with red and black leaf ; (*b*) torus with chevrons ; (*c*) broad fascia with eight-petalled cream rosettes painted only on a red ground. First half of VI. Century.

Koch, p. 96.

(37) Corcyra, temple to north. Corfu Museum (No. 96).

Many slabs of a cornice decorated with : (*a*) fascia like a small abacus ; (*b*) recurved red and black leaf ; (*c*) torus with chevrons ; (*d*) double guilloche in relief, the bands red and black, the eyes black, the triangular spaces filled by three-leaved palmettes ; (*e*) little torus ; (*f*) fascia with large multipetalled rosettes in relief ; there were three rosettes in the width of each slab ; (*g*) tiny double toroi ; (*h*) fascia with double recurring spirals in relief which make a wave pattern ; the spaces left by the coils are filled by three-petalled flowers in relief. Ht. m. 0·80, length m. 0·69. First half of VI. Century.

Fig. 61. W. Dörpfeld, *Athen. Mitt.*, xxxix (1914), p. 166 ; Koch, p. 96 ; Athen. Inst. Photo., Corfu, 258.

(38) Delphi. Delphi Museum (No. 97).

A very fine slab of a cornice : (*a*) abacus with red and black chequer pattern on a cream ground ; (*b*) the tops of the recurved leaf ; (*c*) fascia with red and black leaf with cream outlines in relief on a black ground ; (*d*) black torus, design obliterated ; (*e*) broad fascia with multipetalled rosettes in relief, painted cream (or red) on a

black ground; (*f*) on the lower part of the fascia is a wave pattern carried out by fine lines in relief. Pale red clay, cream slip. The top surface was covered with a slip. Ht. m. 0·30, length m. 0·70. Middle of VI. Century.

Fig. 88. Koch, pp. 101–3, fig. 47.

(39) Olympia, Treasury of the Metapontines. Olympia Museum; Berlin Antiquarium (No. 98).

Besides several smaller fragments there were two pieces which may be considered to belong together, for their dimensions and style of decoration agree perfectly. The profile is complicated, because the cymation projects sharply forward and the series of toroi break up the vertical plane: (*a*) abacus with rosettes in relief with traces of red on the petals; (*b*) cymation with red and black leaf with cream borders on a black ground; the leaves are rounded and diminish towards the base; (*c*) torus with vertical bands; (*d*) torus with diagonal bands; (*e*) fascia with single guilloche, the bands alternately red and black with cream borders, the eyes are black; (*f*) torus with vertical bands. The lower half of the cornice, namely the guilloche between the toroi, was repeated on the geison, and on those slabs the lower torus was moulded over on to the lower surface where it borders a pattern of single black stopped meander terminated by another torus, this time with diagonal bands. Red well-baked clay with black particles. First half of VI. Century.

Olym., ii, p. 200 (R. Bormann), fig. 20; *Funde zu Olym.*, p. 37, pl. xxxviii; Boetticher, *Olympia* (2nd ed., Berlin, 1886), pp. 213 f., pl. iv, 2.

(40) Olympia. Olympia Museum; Berlin Antiquarium (No. 99).

Badly broken pieces of a cornice of very fine workmanship: (*a*) torus with diagonal bands, one broad black band between two thin red ones, then a broad red band between two fine black ones; (*b*) torus with vertical bands grouped in the same colour scheme; (*c*) fascia with wave pattern drawn with a compass and marked by little raised lines coloured white; the eyes are filled by eight-petalled rosettes, the spaces at the top and bottom by three-leaved palmettes; (*d*) double toroi. The colours are much faded, but the red has a purple tone and the black has changed to violet in some places. Brittle yellowish clay. First half of VI. Century.

Fig. 116, 117. *Olym.*, ii, p. 192 (R. Bormann), pl. cxvi, 6; *Funde zu Olym.*, p. 38, pl. xl, 1; Athen. Inst. Photos., Ol. 71, 188.

(41) Olympia, Terrace of the Treasuries. Olympia Museum; Berlin Antiquarium (No. 100).

Four fragments of a cornice with unusually rich profiling: (*a*) abacus with black meander drawn as a single fine line; (*b*) cymation with square red and black leaf with cream borders and medial line on a black ground; (*c*) small torus with chevrons painted purplish-red and black; (*d*) broad fascia with wave pattern drawn as recurring spirals, the bands alternately red and black, the spaces above and below filled by three-petalled flowers; (*e*) larger torus with broad chevrons; (*f*) recurved leaf as above, but on a smaller scale. The lower surface of the slab is painted with purple stopped meander, one bar depending from the top, the next rising from the bottom. A corner block of this cornice is preserved, and on the side of the sima it has traces of a lion's head. The clay and technique resemble those of the terra-

cottas of the Treasury of the Megarians. Greatest length m. 0·59. Second half of VI. Century.

Olym., ii, p. 194 (R. Bormann), pl. cxviii, 2*a* ; Schede, *Traufleistenornament*, p. 14 ; Koch, pp. 99 f.

(42) Thermon, temple of Artemis (?). Kephalovryso Museum ; Athens, National Museum (No. 49).

The front face is vertical, but the bottom of the slab is made in one with the tile which, on one fragment, is preserved for a width of m. 0·27. On the front surface is a painted guilloche of a very complicated nature. The bands and palmette fillings are in black and brick-red on a chalky white ground. The alternating bands are strewn with black dots. Ht. m. 0·23, present length m. 0·38. There is a variant with slabs which are not quite so thick and the guilloche is smaller, and these pieces Dr. Rhomaios explains as due to a reparation. On some of them the palmette fillings resemble darts. VII.–VI. Century.

Fig. 141. Koch, p. 70 ; Athen. Inst. Photos., Aetolien 138, 139, 288.

(43) Olympia, earlier Treasury of the Syracusans. Olympia Museum ; Berlin Antiquarium (No. 104).

Fragments decorated with two rows of black guilloche divided by a torus. An angle block shows that this was part of a raking cornice, for it supported a lateral akroterion in the shape of an Ionic volute. The lower row of guilloche was carried on along the geison, where it was bordered above and below by toroi. Very brittle cream clay burnt almost black. Beginning of VI. Century.

Olym., ii, 200 f. (R. Bormann), figs. 23, 24.

(44) Delphi. Delphi Museum, Nos. 2449, 2354 (No. 109).

A remarkable slab broken into two portions which fit together. It consists of an abacus with a very slight projection, the design on which is now obliterated, and a very broad fascia on which are two sunk squares filled with stamped reliefs. These reliefs are placed towards the sides of the slabs, so that in the middle there is a wide plain space. The designs were obtained by stamps applied to the still moist surface of the clay. Both reliefs are surrounded by a portion of the field slightly raised like a frame ; that around the lions is regular and rectangular in shape ; the contour of the other is irregular, but roughly encloses the field. The relief on the left shows two seated lions in heraldic attitude with one forepaw raised, facing towards the middle, but turning their heads backwards. On the relief to right is a nude youth on horseback galloping to right. He has long locks which stream out behind him. The horse has a long barrel-shaped body, a long tail and thick mane. This type of decoration seems more suitable to a lateral sima, but that the slab belonged to a cornice seems proved by the top surface which is covered by a slip. Cream clay of a friable nature. Ht. m. 0·20, length m. 0·565 ; ht. of abacus m. 0·035, ht. of fascia m. 0·16. VII.–VI. Century.

Fig. 89.

(45) Olympia, Treasury of the Geloans. Olympia Museum ; Berlin Antiquarium (No. 108).

Slabs of the right side of the raking cornice: (*a*) torus with black and purple diagonal bands; (*b*) abacus with black stopped meander on a cream ground;

(*c*) purple and black leaf diminishing to a point; between every pair of leaves is a reversed two-leaved palmette; (*d*) torus with red and black hammer pattern; (*e*) fascia with red and black triangles on a cream ground. The geison was covered with slabs painted with: (*a*) torus with vertical bands; (*b*) double guilloche on a cream ground; the bands are arranged in a series of varying widths in the following order: narrow white band, medium black one, broad white band, medium black one, narrow white band; the eyes are filled by four-petalled rosettes on a black ground, the triangular spaces by three-leaved red and black palmettes, the middle leaf always black, the heart red; (*c*) double toroi, the smaller top one with red and black diagonal bands, the lower and larger one in higher relief with vertical bands: this torus is moulded over on to the lower surface of the slab, which is decorated for a width of m. 0·075 with a design of large single stopped meander followed by another torus with red and black diagonal bands. Ht. of geison m. 0·15. The fragment No. 185 in the Olympia Museum is the corner block of the lateral sima and the geison, and proves that the guilloche belonged to the geison and not to the cornice, for the design does not diminish as it would if it had covered the cornice, but the block makes an acute angle, and the design, without any diminution, is continued along the sima. The clay is made of poros dust skilfully mixed with "chamotte" particles to produce the right consistency of clay. On this core a layer of very fine clay m. 0·005 thick was spread, and on it the design was traced with a compass and a pointed tool, and then painted. As the clay is unlike any found at Olympia, but is the same quality as that used at Gela itself, we are led to conclude that the terra-cottas were prepared in that city which was one of the most important places in Sicily for the art of fictile decoration, and transported to Olympia all ready to set up. There are fifty well-preserved pieces of cornice and sima, and countless small fragments. Among the larger bits were two corner blocks, in one of which is a round hole for the insertion of the akroterion. On the backs of the slabs alphabetical signs were painted to denote their order in the series. First half of VI. Century.

Fig. 118. *Olym.*, ii, p. 193 (R. Bormann), pl. xcvii; W. Dörpfeld und Genossen, 41 *Berliner Winckelmannsprogramm* (1881), pp. 381–3; Rayet et Collignon, *Hist. de la Céramique*, pl. xv, 1; Schede, *Traufleistenornament*, p. 17; Athen. Inst. Photo., Ol. 185.

(46) Korope. Volo Museum (No. 110).

A fragment of a splendid cornice: (*a*) torus with red and black vertical bands on a white ground separated by narrow black lines; (*b*) cymation consisting of a convex moulding and a vertical fascia; on the former is a painted design of archaic square lotus, arranged so that one points upward and the next downward. The flowers are white and three little petals show between every two points of the calyx, which is black with a red middle point. The lotus has no stems, but white band-like S-spirals with large black eyes in the coils curve from the base of one to the other. The flowers are edged by a small white margin which, where it impinges on the flower, is edged by a red line. The ground is dark purplish-red; (*c*) below on the vertical fascia is a very large single guilloche, the bands black and dark red with white borders on a black ground. The eyes are a black spot on a white circle The white used has a chalky dead white tone. The lower surface of the slab is smooth. There is a small round hole through the upper part of the convex moulding. The slip at the back has almost

disappeared. Pale red clay. Ht. m. 0·22, present length m. 0·30 ; ht. of torus m. 0·02, ht. of convex moulding m. 0·10, ht. of vertical fascia m. 0·10. Middle of VI. Century.
Fig. 103.

(47) Corinth, temple of Apollo. Old Corinth Museum ; Athens, National Museum (No. 111).

Numerous pieces of enormous cornice slabs consisting of a cymation with convex moulding above a straight fascia, both covered with a double design of lotus and seven-leaved palmettes painted red and black. The design is so large that the base of the lotus measures m. 0·11. The motives are conventionalised, and there is a horizontal band at the base of the lotus from which the thick black stems diverge. On certain fragments the colour is so faded that the black is now brown, the red almost white. There is a longitudinal hole through the whole length of the cymation moulding. Ht. m. 0·25, present length of longest fragment m. 0·355. Beginning of VI. Century.
Figs. 71, 72.

(48) Corinth. Athens, National Museum (No. 112).

Two pieces of a cornice, one being the left corner block adorned on the side of the sima with a lion's head. The cornice was composed of a cymation with convex moulding above a straight fascia, both painted with a double design of red and black lotus and five-leaved palmettes linked by the thick simple stems of the lotus. In the triangular space left where the stems separate below the lotus is a black triangular filling. On the lower surface of the block is a broad brown band which follows the angle. A hole runs longitudinally through the cymation moulding. At the back of the block are marks of the water channel. Ht. m. 0·13, present length m. 0·09. There is also a bit of the right angle block, but on it the cornice has been entirely destroyed. First half of VI. Century.
Figs. 74, 75. Koch, p. 83.

(49) Corinth. Athens, National Museum (No. 113).

A little bit of a cornice showing only a five-leaved palmette above curving stems. In the right top corner are traces of the over-arching lotus petal. The design is painted dull brownish-black on a cream ground. At the back is a cream slip, and on the lower surface is a brown band. Pale red clay with many dark particles. Present ht. m. 0·16, present length m. 0·138 ; width of top surface m. 0·065. First half of VI. Century.
Fig. 82.

(50) Corinth. Old Corinth Museum (No. 114).

Two pieces of a cornice with : (*a*) broad torus (broken, vertical bands ?) ; (*b*) cymation with the top of a red and black palmette and the left over-arching petal of the lotus. The ground has a very fine cream slip ; the design is painted dull black and purplish-red. On the top surface of the slab a brown line was painted on the cream slip. Present ht. m. 0·105, present length m. 0·115. First half of VI. Century.
Fig. 76.

(51) Halæ. Thebes Museum (No. 115).

Many slabs of a cornice : (*a*) torus with red and black vertical bands ; (*b*) cymation moulding with a double design of red and black lotus and palmettes with five leaves,

the middle one always red. The stems of the lotus make a loop below the flower before curving outward. The top and back surface are covered with a cream slip. There is a longitudinal hole through the upper part of the slab. Reddish clay, cream slip. Ht. about m. 0·16. First half of VI. Century.

Fig. 97. A. L. Walker and Hetty Goldman, *A.J.A.*, xix (1915), p. 433, fig. 9; *Arch. Anz.*, 1913, col. 104.

(52) Olympia, Treasury of the Byzantines. Olympia Museum; Berlin Antiquarium (No. 116).

The raking cornice has: (*a*) torus with red and black vertical bands, the section of the ground between them being divided by a black line; (*b*) cymation with a highly conventionalised scheme of red and black lotus and seven-leaved palmettes. The middle petal of the lotus is red and so stylised that it diminishes to a mere line ending in tiny spirals; the black outer petals are entirely detached from the stems. The red used in the design is dark, almost purple. The back of the cornice is smooth, but without slip; the top surface has a polished red slip. The brownish-red clay changed colour owing to the quick firing to a blackish-grey in the breaks. The cream slip of the front has a rosy tint. There is a longitudinal hole through the cymation moulding. Present ht. of the fragment in Berlin m. 0·165, present length m. 0·22. First half of VI. Century.

Olym., ii, p. 195 (R. Bormann), figs. 11, 12, pl. cxix, 2.

(53) Delphi. Delphi Museum, No. 4385 (No. 118).

A fragment of a cornice: (*a*) torus with vertical bands in red and black; (*b*) cymation consisting of a convex moulding and a vertical fascia covered with a very large single design of red and black lotus and five-leaved palmettes. The black stems are very thick, the hearts of the lotus and of the palmettes are red. Greyish-yellow clay with a deep cream slip. A very large longitudinal hole passes through the cymation moulding. Present ht. m. 0·19. First half of VI. Century.

(54) Delphi. Delphi Museum, Nos. 2349, 2350, 2385, 4388 (No. 119).

Slabs of a raking cornice: (*a*) tiny abacus with red and black hammer pattern on a deep cream ground; (*b*) very small moulding with recurved red and black leaf with cream borders and medial line and separated by the black line of the ground; (*c*) cymation consisting of a convex moulding and a vertical fascia, both adorned with a double design of red and black lotus and five-leaved palmettes with red hearts. The lotus are black with red centres, the outer petals arching over the palmettes: the stems curve from lotus to lotus without any horizontal band to bind them; (*d*) torus with red and black diagonal bands. A hole runs longitudinally through the cymation moulding. Reddish clay. Ht. m. 0·225. One corner block is preserved, and in the upper surface are four nail holes which served to fasten the lateral akroterion. On the side of the sima is a lion's head. First half of VI. Century.

Schede, *Traufleistenornament*, p. 24; Koch, p. 103.

(55) Corinth. Athens, National Museum (No. 120).

The lower part of a cornice with a very well-drawn double (?) design of red and black lotus and palmettes. The outer petals of the lotus enframe the palmettes. Below this design was a single stopped meander, bright red above and black below, the spaces filled by a white cross on a red square in a black frame. The pattern was

ruled off by incised lines. The cream slip has a pinkish tinge. Cream slip at the back. Present ht. m. 0·05, present length m. 0·105. Middle of VI. Century.

Fig. 77.

(56) Argive Heraion, " Middle of Stoa." Athens, National Museum (No. 121).

Several pieces of a cornice : (*a*) small torus ; (*b*) boldly profiled cymation with a double design of heavy lotus and seven-leaved palmettes painted red and black. The middle palmette leaf and the central lotus petal are red. The stems are not united by a band. On the lower surface is a broad red band. There is a longitudinal hole through the cymation moulding. The slabs are made of a beautiful cream clay with a very fine slip. Three pieces ; ht. m. 0·21, length of (1) m. 0·58, (2) m. 0·24, (3) m. 0·14. Middle of VI. Century.

Fig. 7. Ch. Waldstein, *Argive Heræum*, i, p. 130, pl. xxiii, G.

(57) Olympia, Treasury of the Megarians. Olympia Museum, Berlin Antiquarium (No. 122).

The cornice was moulded in one with the roof-tiles and projects for a distance of about m. 0·07. The front was decorated as follows : (*a*) torus with red and black vertical bands ; (*b*) cymation composed of a convex moulding and a vertical fascia, both covered with a double design of red and black lotus and seven-leaved palmettes, the middle leaf always black ; the outer petals of the lotus are black, the middle one red. The black stems curve from flower to flower without any connecting band. The lower surface of the slab is coloured red. A hole traverses the cymation moulding longitudinally. At the angle, in the top of the block, is the sunk square for the lateral akroterion and four little holes for the nails which served to fasten it. The block is bored to allow the water to flow away, and on the side of the lateral sima the opening was masked by a lion's head. Yellow unpurified clay with a thick cream slip covered with a thickened varnish. On this the design was traced free-hand, and then filled in with colour. The black and red produce different tones according to whether the colour is applied in greater or less strength. There are four mutilated fragments, one complete slab and one damaged corner block. The fragment in Berlin now measures ht. m. 0·185, length m. 0·30. Second half of VI. Century.

Olym., ii, p. 195 (R. Bormann), pls. cxii, cxix, 5, 6 ; iii, p. 13, fig. 8 ; Koch, p. 50.

(58) Corinth. Athens, National Museum (No. 123).

Only the top half of the cymation is preserved : (*a*) abacus with dark red vertical bands ; (*b*) cymation with a double design of red and black lotus and palmettes with seven leaves. The stems are slender, the heart of the palmette is a red diamond. Red clay, rosy slip. Present ht. m. 0·12, present length m. 0·18. Middle of VI. Century.

(59) Corinth, " Athena Chal(initis)." Old Corinth Museum (No. 124).

Part of the left corner block of a cornice : (*a*) torus| with red and black vertical bands ; (*b*) cymation with a double design of red and black lotus and seven-leaved palmettes. The motives are rather elongated, the middle leaf being much longer than the others (break). In the top of the block is a round hole which served to fasten the akroterion, and there is a ledge above the cornice which slopes up to the corner and was intended to conceal the base of the akroterion. This ledge was

coloured cream. Round the angle, on the lateral sima, are vestiges of a lion's head. Pinkish clay with red particles. Very fine work. Present ht. m. 0·16, present length m. 0·119. Middle of VI. Century.

Fig. 1.

(60) Corinth. Old Corinth Museum (No. 125).

A fragment of a tiny cornice with a double design of red and black lotus and palmettes. The palmette leaves are short and rounded, and are without any heart or centre. The stems are incised. Cream slip at the back. Pink clay. Second half of VI. Century.

Fig. 76.

(61) Corinth. Old Corinth Museum (No. 126).

A fine fragment of a cornice with a double design of red and black lotus and seven-leaved palmettes. The heart of the palmette is a dotted semicircle ; the stems make elaborate spirals, coiling upwards under the lotus and downwards below the palmettes. The cornice was covered with a cream slip at the back. Cream clay. Present ht. m. 0·10, present length m. 0·22. End of VI. Century.

(62) Argos. Argos Museum (No. 127).

A fragment of a cornice of which only the vertical fascia remains painted with a design of lotus and seven-leaved palmettes in red and black. Second half of VI. Century.

(63) Elis, Hall C. ? Museum (No. 128).

Two pieces of a cornice with a very well-preserved design of red and black lotus and palmettes above a border of double black meander, the spaces filled by squares. Second half of VI. Century.

O. Walter, *Oesterr. Jahresh.*, xvi (1913), Beiblatt, col. 149.

(64) Thermon, temple of Apollo Thermios. Kephalovryso Museum ; Athens, National Museum (No. 129).

The cornice has : (*a*) torus with red and black vertical bands ; (*b*) cymation with a double design of red and black lotus and seven-leaved palmettes. The design is compact, with short rounded leaves, and is rather carelessly drawn. Ht. m. 0·19, length m. 0·59. One small piece shows some of the design on the front face, and on the top surface is the lower part of an antefix, apparently a male head. Evidently at Thermon antefixes were applied to a cornice even of this comparatively late type. Second half of VI. Century.

Fig. 132. *Ant. Denkm.*, ii, p. 2, fig. 6 ; Koch, p. 66 ; *Athen. Mitt.*, xxxix (1914), p. 239.

(65) Lusoi. Athens, National Museum (No. 130).

There is a cornice fragment with : (*a*) torus ; (*b*) cymation with a double design of red and black lotus and seven-leaved palmettes. The outlines are incised. The design is terribly faded, but the stems seem to have been simple and without bands. A large hole runs longitudinally through the cymation moulding. The right edge of the slab is preserved and shows how it was mortised. Cream clay. Ht. m. 0·16, present length m. 0·13. Second half of VI. Century.

W. Reichel und A. Wilhelm, *Oesterr. Jahresh.*, iv (1901), p. 62, fig. 132 ; Koch, p. 91.

(66) Epidauros. Epidauros Museum (No. 131).

Part of a cornice: (*a*) small torus; (*b*) cymation with a double design of red and black lotus and palmettes. The motives are highly conventionalised, and are almost identical in design with those of the Treasury of the Byzantines at Olympia. Second half of VI. Century.

(67) Olympia, Treasury. Olympia Museum; Berlin Antiquarium (No. 132).

There are several pieces of a cornice and also a corner block: (*a*) torus with vertical bands; (*b*) cymation with a double design of red and black lotus and seven-leaved palmettes, the middle leaf always black. The black outer petals of the lotus enframe the palmettes; the middle petal is red and so is the triangular outline of the palmette heart. The lotus stems are united by bands below the flowers. The outlines of the design are incised and drawn with a compass, so that each stretch of the compass marks off one section of the design. The lower surface of the slab is painted with two broad red bands on a cream slip. A hole passes longitudinally through the thickest part of the cymation moulding. The corner piece is a coffer-shaped block, adorned on one side with a lion's head. The length of one slab is m. 0·59; another fragment in Berlin measures m. 0·19 in height and is m. 0·13 long; a second piece is m. 0·18 high and m. 0·31 long. Second half of VI. Century.

Olym., ii, p. 194 (R. Bormann), fig. 10, pl. cxviii, 3, 4; Schede, *Traufleistenornament*, p. 19; Koch, p. 100.

(68) Mycenæ (?). Athens, National Museum (No. 133).

Part of a cornice slab with: (*a*) damaged torus with red and black vertical bands (?); (*b*) cymation composed of a convex moulding above a vertical fascia painted with a double design of red and black lotus and seven-leaved palmettes. The lotus petals are extremely widely spaced, and the red central petal is like a diamond with a very long stem. The thick black stems have no connection with the flowers, but divide in the space between the petals. There is a very large hole running through the cymation moulding. Dull red clay with a pinkish slip. Ht. m. 0·18, present length m. 0·305; width of top surface m. 0·95. Second half of VI. Century.

Fig. 111.

(69) Argive Heraion. Athens, National Museum (No. 134).

A large portion of a cornice slab with: (*a*) little torus, damaged; (*b*) cymation with slight curvature covered with a double design of compact lotus and eleven-leaved palmettes painted red and black. The stems are without bands. The colour is much faded. A hole passes transversely through the cymation moulding. Cream clay. Ht. m. 0·24, present length m. 0·31. Second half of VI. Century.

Fig. 9.

(70) Sikyon. Sikyon Museum (?) (No. 135).

A tiny bit of a cornice with one lotus flower and part of the curving stems. Second half of VI. Century.

A.J.A., v (1st series, 1889), p. 281; *Papers of the Am. School in Athens*, v (1886–90), p. 15.

(71) Orchomenos, Arcadia, "In the lower town." Dimitsana Museum (?) (No. 136).

"A cornice with palmette and lotus flowers." Second half of VI. Century.

G. Blum et A. Plassart, *B.C.H.*, xxxviii (1914), p. 84; Karo, *Arch. Anz.*, 1914, col. 160.

(72) Dodona. ? Museum (No. 137).

" A whole piece of a cornice or lateral sima in terra-cotta ornamented with painted palmettes." Second half of VI. Century.

Soteriades, Πρακτ., 1920, p. 12; *R.É.G.*, xxxiv (1921), p. 387; *A.J.A.*, xxvii (1923), p. 82.

(73) Corinth. Athens, National Museum (No. 138).

A small bit of the lower part of a cymation painted with black stems which spring naturally from the calyx of the lotus and make large spirals below the palmettes. The heart of the palmette was red and so was the diamond filling the space below the lotus. The design appears to have been single. The ground tone is an orange cream. The lower surface of the slab is smooth; at the back, below the abrasion where the upper part of the cornice was broken away, a little piece of the curved back is preserved, covered with a cream slip. Present ht. m. 0·045, present length m. 0·11. Beginning of V. Century.

(74) Athens. Acropolis Museum (No. 151).

A fragment of a cornice with: (*a*) abacus with single stopped meander, red above and black below, the spaces filled by a small red square in a black frame; (*b*) the upper part of a cymation moulding with a large, severe design of lotus painted cream with touches of red on a black ground. On the back surface is a cream slip. Present ht. m. 0·13, ht. of meander m. 0·045. Another fragment shows that the design was a double one, and that the stems were drawn like bands which made double loops filled by large red eyes between the two halves of the design. Second half of VI. Century.

Fig. 28.

(75) Athens. Acropolis Museum (No. 152).

A fragment of a cornice: (*a*) abacus with meander, apparently red above and black below; (*b*) cymation with a very fine severe double design of lotus and seven-leaved palmettes painted cream on a black ground. The slip has the quality of ivory and the outlines of the design make little black ridges, which enhance the effect of inlaid ivory. The lotus is the square type with corona, and has no stem, but S-shaped bands curve from flower to flower and link the pattern together. On the lower surface is a red band, and there is a cream slip on the top and back surfaces. The red used on this cornice is a deep, subdued tint, very different from the bright red used on the previous specimen. Cream clay. Second half of VI. Century.

Fig. 25. Athen. Inst. Photo., Akropolis 731.

(76) Corinth. Old Corinth Museum (No. 153).

The lower part only of a double design of cream lotus and seven-leaved palmettes on a black ground. The stems are quite simple and the design is very severe and sharply drawn. On the lower surface is a very broad red band. The cream slip at the back shows that it was a cornice. Red clay, red particles. Present ht. m. 0·08, present length m. 0·12. End of VI. Century.

(77) Corinth. Old Corinth Museum ; Athens, National Museum (No. 154).

Part of a cornice : (*a*) torus, obliterated ; (*b*) cymation with a well-drawn design of lotus and seven-leaved palmettes painted deep cream on a black ground. It is very similar to the preceding example, but the red palmette heart is larger and the cream is deeper in tone. Red clay, dark red particles. Ht. m. 0·16, present length m. 0·19. End of VI. Century.

(78) Athens. Acropolis Museum (No. 155).

A cornice slab consisting of two pieces which fit together : (*a*) tiny abacus with painted cream astragalos ; (*b*) cymation with a double design of cream lotus and seven-leaved palmettes on a black ground. The lotus have no stems, but bands making S-spirals link the design. In the lyre-shaped space thus made between the two halves of the design is a cream four-petalled flower with a red calyx. A little " papyrus " palmette with a red heart is imposed on the larger palmette, and the calyx of the lotus is also red. This slab was the left-corner block, for round the corner on the sima are traces of a lion's mane, and along the top surface a dark red line is painted which follows the contour of the corner. In the top of the block are vestiges of the sunk square for the akroterion. One side of this square measured about m. 0·095. On the curved back of the cornice a Θ is inscribed to mark the sequence of the slab in the series. Ht. m. 0·15, present length m. 0·33. End of VI. Century.

Fig. 37. Athen. Inst. Photo., Akropolis 730.

(79) Argive Heraion, " West Building." Athens, National Museum (No. 156).

Several small fragments of a cornice : (*a*) abacus with cream astragalos on a black ground ; (*b*) cymation with a single (?) design of lotus and seven-leaved palmettes painted cream on a black ground, but exactly the same in type as that found on the red and black design. All four fragments show the top part only. Cream clay. Present ht. of the largest piece m. 0·097, present length m. 0·105 ; ht. of abacus m. 0·025. On one bit the abacus measures m. 0·02 only, and the cymation is also smaller ; apparently it was the lower corner of the cornice. Second half of VI. Century.

(80) Argive Heraion, " South Building near retaining Wall." Argos Museum ; Athens, National Museum (No. 157).

The lower part of a cornice with a large design of cream lotus and palmettes on a black ground, the heart of the palmette being red on a cream diamond. Only the lotus stems now remain ; they make double spirals under the palmettes. Beneath this cymation the slab was recessed m. 0·005 and painted plain cream. The lower surface was washed black. Greyish-cream clay. Present ht. m. 0·06, present length m. 0·17. In the Argos museum are two pieces of the upper part of this cornice with large lotus and seven-leaved palmettes painted cream, whilst the palmette heart is dark red. The design is severe and very carefully drawn ; the cream has a milky white tint and has the effect of ivory. One of these pieces is marked " West Building." End of VI. Century.

(81) Argive Heraion, " South side of West Building." Athens, National Museum (No. 158).

A fragment of a cornice with a similar design, but less well drawn. On the recessed fascia is a black meander, the spaces filled by a cross of red dots in a black frame.

Present ht. m. 0·08, present length m. 0·19 ; ht. of meander m. 0·03. A second bit is marked " South corner of West Building." There is another piece of the meander only. VI.–V. Century.

(82) Acarnania, Mt. Elias. Paris, Musée du Louvre, Salle L, C. A., 1992 (No. 159).

A fragment of an enormously thick cornice : (*a*) torus ; (*b*) cymation with a double design of lotus and palmettes in relief, painted cream on a black ground. The heart of the palmette and the middle petal of the lotus are red. The colour is very thick and opaque with a high polish. There is a cream slip on the top surface. A large round hole runs halfway through the cymation moulding from the right side. Cream clay. Present ht. m. 0·14, present length m. 0·19, thickness m. 0·10. End of VI. Century.

Fig. 2. E. Pottier, *Mon. Piot*, vi (1899), p. 135 ; L. Heuzey, *Le Mont Olympe et l'Acarnanie* (Paris, 1860), p. 382.

(83) Delphi. Delphi Museum (No. 160).

A cornice with : (*a*) small torus ; (*b*) cymation consisting of a convex moulding above a vertical fascia, both covered with a double design of cream lotus and seven-leaved palmettes on a black ground ; the stems loop from lotus to lotus without bands. The design is the fine severe type. Several pieces. Ht. m. 0·15, present length m. 0·30. End of VI. Century.

(84) Athens. Acropolis Museum, Nos. 97, 98 (No. 161).

Numerous slabs of a cornice, on some of which the laurel sprig runs to right, on others to left according to whether the slabs were those of the left or right side of the raking cornice : (*a*) abacus with cream laurel sprig on a black ground ; (*b*) cymation with very slight curvature decorated with a single design of cream lotus and enclosed nine-leaved palmettes ; the encircling bands make loops below the palmettes and end in spirals below the lotus, both filled by eyes which are red like the heart of the palmette and touches on the lotus. The raised black edges of the design give the effect of inlaid ivory. On the lower surface there is a broad red band and a cream slip, and the curved back surface is also covered with a slip. One block belonged to the corner and shows the lion's head. Ht. m. 0·11, present length m. 0·30. First half of V. Century.

Figs. 29, 30. Casson, *Cat. Acrop. Mus.*, ii, p. 292, Nos. 97, 98 ; Wiegand, *Poros Architektur*, p. 186, fig. 197 ; Schede, *Traufleistenornament*, p. 25, note 7 ; Le Bas, *Voyage Archéol.*, ii, 1, No. ii.

(85) Athens. Acropolis Museum, Nos. 75, 111 ; Paris, Musée du Louvre, Salle L, C.A., 1698 (No. 162).

Fragments of a cornice : (*a*) abacus with cream laurel sprig ; (*b*) cymation with a double design of lotus and enclosed nine-leaved palmettes painted cream with touches of red on a black ground. The lotus are the archaic square type and have no stems. The hearts of the palmettes are concealed by tiny " papyrus " palmettes with red hearts ; the large palmettes are enclosed by bands which make double loops filled by red eyes at the base, thus linking the two halves of the pattern. Very fine work. The largest fragment in Athens measures ht. m. 0·24, length m. 0·665, thickness m. 0·09. Early V. Century.

Fig. 31. Casson, *Cat. Acrop. Mus.*, ii, p. 289, Nos. 75, 111; Wiegand, *Poros Architektur*, p. 186, fig. 196; Schede, *Traufleistenornament*, p. 19, note 3; Hittorf, *Architecture polychrome*, pl. xiii, vi; Le Bas, *Voyage Archéol.*, ii, 1, No. 1; Baumeister, *Denkmaeler des klassischen Altertums*, ii, pl. xlv, 8.

(86) Athens. Acropolis Museum, Nos. 76, 107, 109, 112, 116 (No. 163).

Numerous fragments of a cornice: (*a*) abacus with cream laurel sprig; (*b*) cymation with a double design of "papyrus" palmettes and enclosed nine-leaved palmettes. The hearts of the palmettes, the eyes in the loops of the encircling bands and the diamond between them are all red. The arrangement is unusual, for the "papyrus" palmettes are addorsed, and the enclosed palmettes are also paired, not contrasted. In the space left by the encircling bands between each pair is a red diamond, flanked in the larger spaces between the enclosed palmettes by three-petalled flowers. On some pieces the laurel sprig runs to right, on others to left, according to whether the slab belonged to the right or left side of the raking cornice. On the top and lower surfaces is a narrow red band. Ht. m. 0·192, present length of longest fragment m. 0·235. Early V. Century.

Fig. 32. Casson, *Cat. Acrop. Mus.*, ii, pp. 289, 294 f., Nos. 76, etc.; Wiegand, *Poros Architektur*, p. 185, fig. 195; Hittorf, *Architecture polychrome*, pl. xiii, 8; Le Bas, *Voyage Archéol.*, ii, 2, No. 2.

(87) Halæ. Athens, National Museum (No. 165).

Part of a fine cornice slab: (*a*) abacus with laurel sprig to left; (*b*) cymation with a double design of pairs of "papyrus" palmettes alternating with enclosed seven-leaved palmettes. The bands which enclose the palmettes make double loops in the middle of the design, thus linking the two halves of the pattern, and in the space left between their intersections is a little three-petalled flower. This motive is just like Acropolis No. 76, but there are no eyes in the loops or diamonds between the pairs of palmettes. Ht. m. 0·185, present length m. 0·465. Early V. Century.

Fig. 98.

(88) Athens. Acropolis Museum, No. 113 (No. 166).

A cornice fragment with: (*a*) abacus with laurel sprig to right; (*b*) cymation with a double design of enclosed palmettes paired and alternating with paired "papyrus" palmettes. The hearts of both types are red. The bands which enclose the palmettes make double loops between the two halves of the design. There are no eyes or diamonds in or between the loops, but between every two pairs is a small "papyrus" palmette. There is a dark red line along the top surface. Fine work. Ht. m. 0·20, present length m. 0·22. There is another longer slab, m. 0·49 long, badly faded and composed of two bits stuck together. The right edge is mortised at the back. Early V. Century.

Fig. 35. Athen. Inst. Photo., Akropolis 734.

(89) Athens. Acropolis Museum, No. 117 (No. 167).

A couple of slabs of a cornice with: (*a*) abacus with laurel sprig to right; (*b*) cymation with very slight curvature decorated with a double design of cream lotus paired and alternating with paired nine-leaved palmettes. The stems of the lotus diverge and make spirals below the palmettes, leaving between them a lyre-shaped

space; this is filled by an anthemion with seven long-pointed leaves. The lotus are the square archaic type. Ht. m. 0·24, length m. 0·395. The second piece is much rubbed. First half of V. Century.

Fig. 36. Casson, *Cat. Acrop. Mus.*, ii, p. 295, No. 117; Wiegand, *Poros Architektur*, p. 186, fig. 198; Le Bas, *Voyage Archéol.*, ii, 2, No. 1; Athen. Inst. Photo., Akropolis 727.

(90) Athens. Acropolis Museum (No. 168).

A slab of a cornice with: (*a*) narrow abacus with laurel sprig to right; (*b*) cymation with a double design of cream lotus paired and alternating with enclosed nine-leaved palmettes. The hearts of the palmettes are covered with "papyrus" palmettes, and the bands which encircle them make double loops filled with red eyes below the palmettes and end in spirals below the lotus. In the lyre-shaped space thus left is a five-leaved anthemion. From the ends of the bands spring lilies on long curving stems which fill the space between the upper part of the lotus and the enclosed palmette. There is a dark red line along the top. The design has flaked badly, but must have been good work. Ht. m. 0·195, present length m. 0·25.

Fig. 38. Athen. Inst. Photo., Akropolis 726.

(91) Athens. Acropolis Museum (No. 170).

A cornice slab consisting of three fragments which fit together: (*a*) narrow abacus with laurel sprig to right; (*b*) cymation with a single design of cream lotus and eleven-leaved anthemia with red hearts on a black ground. The slender lotus is conventionalised; there is a cream lozenge between the stems which coil upward into large spirals below the palmettes, and below these double spirals is a reversed three-petalled flower. The profile of the cymation is a convex moulding merging into a vertical fascia; (*c*) on the lower part of the fascia is a black double meander on a cream ground, the spaces filled by a black quincunx in a red frame. On the top surface is a cream slip, and on it a maze has been scratched. Ht. m. 0·20, present length m. 0·565. First half of V. Century.

Fig. 40. Athen. Inst. Photo., Akropolis 732.

(92) Delphi. Delphi Museum (No. 171).

Four pieces of a cornice: (*a*) abacus with cream astragalos; (*b*) very slightly profiled cymation with a single design of cream lotus and seven-leaved palmettes on a black ground, the red heart of the palmette being the only touch of colour. The stems spring naturally from the base of the lotus and end in double spirals below the palmettes; (*c*) on the lower part of the fascia is a single stopped meander, red above and black below, the spaces filled by a red cross in a black frame. One slab must have been the top one at the apex, for the edge is cut diagonally. Pinkish clay. Ht. m. 0·17, present length m. 0·41. VI.–V. Century.

Fig. 90. Bell, *Hellenistic Architecture*, p. 73, fig. in text.

(93) Delphi. Delphi Museum, No. 3167 (No. 172).

Several slabs of a cornice: (*a*) abacus with elongated cream astragalos; (*b*) cymation consisting of a concave moulding merging into a vertical fascia. On the concave moulding is a single design of cream lotus and nine-leaved anthemia on a black ground; the lotus flowers are outlined with red. The stems spring naturally from the base of the lotus and make spirals below the anthemia; (*c*) recessed fascia

with black single stopped meander, the spaces filled by a black cross in a red frame. One piece was the angle block and proves that the design was carried round the corner on to the beginning of the sima, and the lower surface of that part of the block was painted with cream astragalos on a black ground followed by a broad red band which shows the width of the projection. Ht. m. 0·125, present length m. 0·37. First half of V. Century.

Fig. 91.

(94) Delphi. Delphi Museum (No. 173).

The right corner block of a cornice: (*a*) torus, damaged; (*b*) cymation with a very fine design of cream lotus and nine-leaved palmettes on a black ground. The hearts of the palmettes are red; the lotus stems are without bands; (*c*) projecting fascia with black double stopped meander, the spaces filled by a black cross in a red frame within the square of the meander. The same motives were continued round the corner on to the lateral sima. The top surface is covered with a cream slip: on the lower surface is a very fine design of cream lotus and nine-leaved anthemia on a black ground. At the angle the anthemion rises above double volutes flanked by little palmette fillings. The design resembles that of the cymation, but is on a larger scale, and the lotus has three small petals in the middle between the outer ones. The slab is broken at the base of the lotus, but extends at present for a width of m. 0·10. A hole runs longitudinally through the cymation moulding. Ht. m. 0·135, present length m. 0·34. First half of V. Century.

Figs. 92, 93.

(95) Thermon. Kephalovryso Museum (No. 174).

Part of a cornice: (*a*) abacus with cream astragalos; (*b*) cymation with cream lotus and five-leaved anthemia with touches of red on a black ground; (*c*) projecting fascia with black double stopped meander, the spaces filled by a black quincunx in a very thin red frame within the square of the meander. On the lower surface are cream astragalos and a red band. Ht. m. 0·18. V. Century.

(96) Argive Heraion, "Near South-West Building." Athens, National Museum (No. 175).

A large fragment of a cornice: (*a*) abacus, damaged; (*b*) cymation with very slight curvature ornamented with cream lotus and nine-leaved anthemia with touches of red on a black ground; the stems form horseshoes under the lotus and spirals under the anthemia; (*c*) recessed fascia with black double stopped meander, the spaces filled by a black cross in a red frame. The lower surface is damaged, but seems to have been painted with a design followed by a red band. Ht. m. 0·15; abacus m. 0·02, cymation m. 0·095, meander m. 0·035. End of V. Century.

Fig. 11.

(97) Argive Heraion. Athens, National Museum; Argos Museum (No. 176).

A cornice with: (*a*) abacus with cream astragalos on a black ground; (*b*) cymation with cream lotus and eleven-leaved anthemia on a black ground. The leaves are very closely set, the lotus extremely compact, and the whole design is rather heavy; a little filling leaf branches out on each side from the spirals; (*c*) recessed fascia with black double stopped meander, the spaces filled by a black quincunx in a red frame. The meander is marked out by incised squares. On the lower surface is a large cream

astragalos bordered by a red band (break). Cream clay. Ht. m. 0·14, present length m. 0·13; width of astragalos m. 0·06, ht. of cymation m. 0·075, ht. of meander m. 0·05. The fragment in the Argos museum is marked "West Stoa." V.–IV. Century.

Fig. 12. Ch. Waldstein, *The Argive Heræum*, pl. xxiii, E.

(98) Argive Heraion, "West Stoa." Athens, National Museum (No. 177).

A cornice with: (*a*) abacus with Lesbian cyma, consisting of black leaves with cream borders and medial lines and cream darts on a red ground; (*b*) cymation with conventional cream lotus and nine-leaved anthemia with touches of red on a black ground. The stems make horseshoes below the lotus and spirals below the anthemia; (*c*) recessed fascia with black double stopped meander, the spaces filled by a black cross in a red frame. The meander is ruled off by incised squares. On the lower surface is cream astragalos m. 0·035 wide on a black ground followed by a broad red band. Reddish clay. Total ht. m. 0·16, present length m. 0·25; abacus m. 0·02, cymation m. 0·10, meander m. 0·04. IV. Century.

Fig. 11. Ch. Waldstein, *The Argive Heræum*, pl. xxiii, D.

(99) Corinth. Athens, National Museum (No. 178).

A fragment of a small cornice with: (*a*) badly damaged abacus with cream astragalos on a dark red ground; (*b*) cymation in a bold curve with cream lotus and nine-leaved anthemia with touches of red on a black ground: the stems make horseshoes below the lotus, the space in the middle being filled by a lozenge, and a little leaf fills the space between the spirals below the anthemia. The design is dainty and very well drawn; (*c*) recessed fascia with black double stopped meander, the spaces filled by a black cross in a red frame. On the lower surface is cream astragalos m. 0·025 wide, followed by a red band. The clay is red and the slip has a rosy tone. Present ht. m. 0·08; cymation m. 0·053, meander m. 0·025. First half of V. Century.

Fig. 81.

(100) Argos, Aspis. Argos Museum (No. 179).

A fragment of a cornice: (*a*) abacus with astragalos painted cream on a black ground; (*b*) cymation with cream lotus and nine-leaved anthemia. There is a lozenge filling below each lotus and the stems end in spirals below the anthemia; (*c*) recessed fascia with black double stopped meander, the spaces filled by a white cross on a black square. Ht. m. 0·10. End of V. Century.

W. Vollgraff, *B.C.H.*, xxxi (1907), p. 156, fig. 4; Schede, *Traufleistenornament*, p. 24.

(101) Corinth. Athens, National Museum (No. 180).

Part of a small cornice: (*a*) abacus with tiny cream astragalos; (*b*) cymation with slight curvature decorated with cream lotus and eleven-leaved anthemia, the outline of the lotus and the hearts of the anthemia are red. The ivory quality of the white and the sharp drawing of the design produce the effect of enamel; (*c*) recessed fascia with black double stopped meander, the spaces filled by a black cross in a red frame. Present ht. m. 0·13, length m. 0·33; ht. of meander m. 0·04. First half of V. Century.

Figs. 80, 81.

(102) Corinth. Athens, National Museum (No. 181).

The angle block of a cornice with: (*a*) abacus with black egg and dart on a cream

ground; (*b*) cream astragalos; (*c*) cymation with cream lotus and nine-leaved anthemia with touches of red; (*d*) recessed fascia with black double stopped meander, the spaces filled by a black cross in a red frame. On the lower surface is astragalos almost obliterated. Round the corner of the block on the side of the lateral sima are vestiges of a lion's head. Cream clay. Ht. m. 0·15, present length m. 0·26. End of V. Century.

(103) Corinth. Athens, National Museum (No. 187).

A fragment of a cornice with: (*a*) abacus destroyed; (*b*) cymation with cream lotus and nine-leaved anthemia with touches of dark red on a black ground; (*c*) recessed fascia with small black double stopped meander, the spaces filled by a black cross in a red frame. The lower surface has cream astragalos bordered by a broad red band. Cream clay. Present ht. m. 0·10, present length m. 0·27; ht. of meander m. 0·035, width of astragalos m. 0·035. End of V. Century.

(104) Corinth. Old Corinth Museum (No. 188).

A cornice with: (*a*) Lesbian cyma, the leaves are black with cream borders; (*b*) cymation with cream lotus and eleven-leaved anthemia; the red heart of the anthemia is the only colour in this design; the stems spring naturally from the lotus and make large spirals below the anthemia; (*c*) projecting fascia with black double stopped meander, the spaces filled by a black cross in a dark red frame. Cream clay with a greenish-yellow slip. Ht. m. 0·14, present length m. 0·385. Two pieces. End of V. Century.

(105) Corinth. Athens, National Museum (No. 189).

Two pieces of a cornice which fit together: (*a*) abacus with Lesbian cyma painted with black leaves with cream borders and cream darts on a red ground; (*b*) cymation with very florid cream lotus and eleven-leaved anthemia on a black ground, picked out with touches of red. The stems make tall horseshoes under the lotus and have a filling leaf springing from the spirals; (*c*) black double meander. On the lower surface is cream astragalos m. 0·12 wide. Ht. m. 0·16, present length m. 0·35. IV. Century.

Fig. 83.

(106) Corinth. Athens, National Museum (No. 190).

A fragment of a cornice: (*a*) scotia with cream quincunx on a black square on a brownish-mauve ground; between every two squares is a cream vertical band; (*b*) concave moulding with cream lotus and eleven-leaved anthemia on a mauve ground; the pattern is so closely compressed that the lotus and anthemia almost touch; the stems make horseshoes under the lotus and spirals below the anthemia; (*c*) recessed fascia with mauve double stopped meander, the spaces filled by a mauve cross in a black frame. On the top surface and at the back is a very fine ivory slip. A longitudinal hole runs through the cymation moulding. Cream clay with black particles. Present ht. m. 0·15, present length m. 0·167; ht. of cymation m. 0·125. IV. Century.

Fig. 81.

(107) Corinth, "Back of Shops on Lechæum Road." Old Corinth Museum (No. 191).

A much battered fragment is the angle block of the cornice and sima: (*a*) moulding, obliterated; (*b*) cymation with palmettes above stems which make double spirals

below the palmettes; (*c*) recessed fascia with black double stopped meander. The design is carried round on to the sima. On top of the block is a greenish-yellow slip and a raised ledge following the outline of the corner covered both at the front and back with slip; it served to conceal the base of the akroterion. Greenish-yellow clay with black particles. Ht. m. 0·135, present length m. 0·14, present length of sima m. 0·07. There is a second piece, but only the lower part is preserved. On the lower surface is cream astragalos. IV. Century.

Fig. 84.

(108) Epidauros. Epidauros Museum (No. 192).

The fragment of a cornice: (*a*) abacus with cream astragalos; (*b*) cymation with cream lotus and anthemia, the lotus stems ending in spirals below the anthemia; (*c*) recessed fascia with black double stopped meander, the spaces filled by a red cross in a black frame. On the lower surface is large cream astragalos. The slabs appear to have been repainted over an earlier design. V.–IV. Century.

Defrasse et Lechat, *Epidaure*, p. 59, fig. in text.

(109) Mycenæ. Nauplia Museum, No. 1084 (No. 193).

A cornice with: (*a*) abacus with cream astragalos; (*b*) cymation with cream lotus and nine-leaved anthemia with red touches on a black ground; (*c*) recessed fascia with black double stopped meander, the spaces filled by a cream cross on a black square closely framed by a red outline On the lower surface are cream lotus and anthemia. Cream clay. V.–IV. Century.

(110) Olympia. Olympia Museum; Berlin Antiquarium (No. 194).

Various pieces of a cornice: (*a*) Lesbian cyma, painted only; (*b*) cymation with cream lotus and nine-leaved anthemia with red hearts on a black ground; the band uniting the stems is also red and the stems end in spirals below the anthemia; (*c*) projecting fascia with red meander on a white ground, the spaces filled by a white quincunx on a black square. The lower surface has a black outer and a red inner band. Ht. m. 0·21, present length m. 0·15. The corner block is preserved for its full length, m. 0·74, and on the top is the sunk square for the lateral akroterion; the remains of a lion's head are visible on the side of the sima, and the edges of the slabs are mortised. Bright red clay mixed with black particles. End of V. Century.

Olym., ii, p. 203, pl. cxxi, 1.

(111) Ptoon, temple of Apollo Ptoos. Thebes Museum (No. 195).

A cornice fragment with: (*a*) abacus with cream astragalos; (*b*) cymation with cream lotus and nine-leaved anthemia; the lotus stems spring naturally from the calyx of the flower, which has two small red leaves, one on either side; the stems end in spirals under the anthemia; (*c*) recessed fascia with black double stopped meander, the spaces filled by a black cross in a red frame. V.–IV. Century.

Orlandos, Ἀρχ. Δελ., i (1915), p. 102, fig. 13.

(112) Kynuria, temple of Apollo Tyritis. Leonidi Museum (?) (No. 196).

A fragment of a cornice, the upper part broken: on the lower part of the cymation are part of the anthemia and the curving stems ending in spirals. Below is the recessed fascia with black double stopped meander. IV. Century.

K. A. Rhomaios, Πρακτ. (1911), pp. 260 f., fig. 4; Koch, p. 91.

(113) Longas, Messine, temple of Apollo Corynthios. Mavromati Museum (?) (No. 197).

"Fragments of an archaic terra-cotta sima painted black with traces of a light design." IV. Century.

Versakis, Ἀρχ. Δελ., ii (1916), p. 72, fig. 9; *A.J.A.*, 1920, p. 293; *Arch. Anz.*, 1922, col. 312.

(114) Athens. Acropolis Museum, No. 114; Paris, Musée du Louvre, Salle L, C.A. 1693 (No. 198).

A fragment of a cornice with: (*a*) Lesbian cyma, the leaves outlined black, the broad medial line red, the "dart" reduced to a black rhomboid; (*b*) broad black dividing line; (*c*) fascia with florid anthemia and lotus painted black on a cream ground; (*d*) broad black bands; (*e*) plain border, left the colour of the clay. Red clay. Three fragments. Ht. m. 0·15, present length of longest piece m. 0·51. V. Century.

Casson, *Cat. Acrop. Mus.*, ii, p. 294, No. 114; Weickert, *Das Lesbische Kymation*, p. 29, note 3, 62, No. 10; Gropius, *Archiv für ornamentale Kunst*, pl. xli, 1.

(115) Sounion, temple of Athena. Sounion Museum (No. 199).

A rather low, squat cornice with: (*a*) fascia with guilloche; (*b*) large ovolo; (*c*) fascia with black stopped meander, all the bars depending from the top line. Ht. m. 0·155, length m. 0·575. Second half of VI. Century.

Stais and Orlandos, Ἀρχ. Ἐφ., 1917, p. 186, figs. Λ, M, N.

(116) Argive Heraion. Argos Museum, No. 321 (No. 200).

A cornice with: (*a*) moulding; (*b*) Lesbian cyma; (*c*) gigantic meander in red and black. The slip is a very dead white. V.–IV. Century.

(117) Corinth. Athens, National Museum (No. 201).

Two pieces of a cornice; only the lower part is preserved and shows a cymation painted with large deep cream egg and dart with black outlines on a dark red ground above a recessed fascia with black double stopped meander, the spaces filled by a black cross in a red frame. On the lower surface is cream astragalos m. 0·035 wide and a red band. Present ht. m. 0·095, present length m. 0·175. V.–IV. Century.

(118) Corinth. Athens, National Museum (No. 202).

There is another piece almost identical, except that the astragalos beneath measures m. 0·04, and the fascia with meander measures m. 0·06 instead of m. 0·055. It has (*a*) tiny dark red torus; (*b*) Lesbian cyma, the leaves black with cream borders and cream darts on a red ground; (*c*) cymation with cream egg and dart outlined black on a red ground; (*d*) recessed fascia with black double stopped meander, the spaces filled by a black cross in a narrow upright red frame. Thin cream slip on the top and back surfaces; on the lower surface is cream astragalos m. 0·04 wide followed by a red band. Ht. m. 0·16, present length m. 0·15. V.–IV. Century.

(119) Elateia. Chæronia Museum (No. 203).

A fragment of a cornice with large egg and dart. Red clay: no colour. Present ht. m. 0·08. End of V. Century.

P. Paris, *Bibl. des Éc. fr.*, lx (Paris, 1892), p. 254, fig. 13.

(120) Epidauros. Epidauros Museum (No. 204).

A cornice with : (*a*) tiny abacus ; (*b*) cymation with enormous egg and dart painted cream with black outlines on a red ground ; (*c*) projecting fascia with black double stopped meander, the spaces filled by a cream quincunx on a black square. On the lower surface is small astragalos.

Fig. 96.

(121) Lusoi. Athens, National Museum (No. 206).

A little piece of a cornice with traces of large egg and dart above a fascia with black double stopped meander, the spaces filled by a dotted square. V. Century.

W. Reichel and A. Wilhelm, *Oesterr. Jahresh.*, iv (1901), p. 61, fig. 133 ; Koch, p. 90.

(122) Gonnos. Volo Museum (No. 205).

A very small piece of a cornice with egg and dart. Ht. of egg m. 0·05. V. Century.

(123) Apollonia in Thrace. Paris, Musée du Louvre (No. 207).

"A fragment of a frieze of terra-cotta with egg and dart."

C.R. Acad. Inscr., 1905, pp. 300–6.

LATERAL SIMAI

(1) Delphi. Delphi Museum (No. 45).

A very small fragment of a gigantic guilloche, the bands red with cream borders. VII. Century.

(2) Ægina, temple of Aphaia. Ægina Museum (No. 60).

The front surface of the tile was not strictly vertical, but sloped slightly to allow the water to flow away more easily. It is painted with a large single guilloche, the bands red with cream borders on a black ground ; the eyes are black. The pattern is drawn with a compass. The colour has now faded to a reddish-brown. Ht. m. 0·05, present length of longest tile m. 0·22. VII.–VI. Century.

Fig. 4. A. Furtwängler, *Ægina*, p. 146, fig. 120 ; Koch, p. 80.

(3) Ægina, *Propylon*, precinct of Aphaia. Ægina Museum (No. 61).

The gutter was adorned with a single guilloche, the bands red with cream borders and black eyes. The outlines are sharply incised. The wall of the slab is extremely thin in front. The clay is yellowish red with many red and black particles : the cream slip on the front surface has a greenish-yellow tinge. Numerous fragments of this sima are preserved ; one slab measures m. 0·48 in length, and the roof-tile is preserved at the back for a breadth of m. 0·35. VII.–VI. Century.

A. Furtwängler, *Ægina*, p. 83, fig. 41 ; Koch, p. 80.

(4) Gonnos. Volo Museum (No. 88).

Fragments of a gutter with very large single guilloche, the bands red with very broad white borders edged with red lines ; the large black eyes have red outlines. The roof-tile extended back for a considerable distance, and must have been quite large. Red clay with a fine cream slip. Ht. m. 0·09. Fourteen pieces are preserved. VII.–VI. Century.

Fig. 100.

(5) Athens. Acropolis Museum (No. 94).

A fragment of a gutter with single guilloche ; the bands are red with cream

borders, the eyes are red. Ht. m. 0·045 ; the eyes are m. 0·015 in diameter. End of VII. Century.

(6) Athens. Acropolis Museum, No. 100 (No. 25).

Part of a gutter with single guilloche, the bands red with cream borders ; the small red eyes have a diameter of m. 0·01. The red ground is plainly visible above and below the pattern. The lower surface of the slab is covered with a cream slip for a distance of m. 0·175, where it is broken off : the top is left rough. Pale red clay with black particles. Ht. m. 0·06, present length m. 0·22.

Fig. 23. Casson, *Cat. Acrop. Mus.*, ii, p. 291, No. 100.

(7) Corinth, " North wall of *Agora*." Athens, National Museum (No. 26).

The lateral sima belonging to the early triangular antefix consisted of the upturned edge of the roof-tile decorated with single guilloche, the bands black with cream borders and black eyes on a black ground. The black had faded to a golden brown. There is a cream slip on both top and bottom surfaces. The front edge rose up into a peak on the right side because it joined the next slab, on the left side of which the triangular antefix was moulded, and thus the two peaks fitted below the bottom of the antefix which was cut away triangularly, and in this way the antefix clamped the join between each pair of tiles. These must have been the tiles of the left long side of the building ; the ones of the right side would have been made in the opposite fashion with the antefix on the right side of the tile. Cream clay. There is one piece still adhering below the antefix : a second piece measures m. 0·06 in height, present length m. 0·14, breadth of tile preserved m. 0·22. VII. Century.

Fig. 70.

(8) Eleusis. Eleusis Museum (No. 28).

The gutter which belonged to the triangular antefix had a single guilloche with black bands and eyes. The outlines are incised. Cream clay. There is a tiny bit of one antefix with part of the gutter attached to it. VII. Century.

Koch, p. 79, fig. 36.

(9) Epidauros. Epidauros Museum (No. 33).

The gutter upon which the triangular antefix was moulded was decorated with an enormous single guilloche, the bands and eyes black. VII. Century.

(10) Eleusis. Eleusis Museum (No. 28).

Part of a gutter with single guilloche, the bands black with cream borders on a black ground, the eyes black. VII.–VI. Century.

Koch, pp. 78 f.

(11) Athens. Acropolis Museum (No. 69).

Fragment of a gutter with single guilloche, the bands black with cream borders on a black ground, the eyes black. The bottom surface is rough, the top is smoothed and rises towards the left front corner which is broken, thus indicating the beginning of the flange. Cream clay, black particles. Ht. m. 0·055, present length m. 0·095, width of tile preserved m. 0·06. VII.–VI. Century.

Fig. 23.

(12) Olympia, Treasury of the Syracusans. Olympia Museum (No. 104).

A gutter with single guilloche, the bands black with cream borders. Beginning of VI. Century.

Olym., ii, p. 200 (R. Bormann).

(13) Troezen. Athens, National Museum (No. 36).

The triangular antefix was set a little back from the front edge of the gutter, so that the latter appeared to project. The front of the gutter was painted with a single guilloche, the bands red and black with cream borders, the eyes black. All the outlines are incised. Dark purplish-red clay. Ht. m. 0·06. VII. Century.

Ph. E. Legrand, *B.C.H.*, xxix (1905), p. 273, fig. 2; Koch, p. 86, fig. 40.

(14) Athens. Acropolis Museum.

Various fragments of a gutter with single guilloche, the bands red and black with narrow cream borders on a black ground, the black eyes marked by tiny rims. On the lower surface is a red band. On one fragment the tile rises towards the flange on the right side: on another the rise is towards the left edge, on top of which are traces of cream slip and dark red paint, evidently the base of an antefix. Ht. m. 0·035, present length m. 0·125, width of tile preserved m. 0·15. Beginning of VI. Century.

Fig. 23. Le Bas, *Voyage Archéol.*, Athènes, II Sér., pl. ii, No. 3; Karl Pope, *Sammlung von Ornamenten und Fragmenten antiker Architektur*, iv, 1; Koch, p. 75.

(15) Eleusis. Eleusis Museum (No. 73).

A fragment of a gutter with single guilloche, the bands red and black with black eyes. VII.–VI. Century.

(16) Athens. Acropolis Museum.

Large slabs of a gutter with single guilloche, the bands red and black with narrow cream borders on a black ground, the eyes black. There are three fragments; one shows the right edge of the tile which is mortised, and the beginning of the flange on the tile edge. Close to the edge is a round hole which pierces right through the tile and evidently served as a nail hole to fasten it in place. Ht. m. 0·05, present length m. 0·305, width of tile preserved m. 0·26, ht. of right side edge with flange m. 0·07. Beginning of VI. Century.

Fig. 23.

(17) Athens. Acropolis Museum.

Many fragments of a gutter with large single guilloche, the bands red and black with cream borders, the eyes black. One bit slopes up towards the right edge of the tile, on top of which are traces of cream slip and dark red colour, broken into by an abrasion where the antefix must have been broken off. Beginning of VI. Century.

(18) Athens. Acropolis Museum (No. 163).

Three fragments of a gutter, one showing the rise of the flange on the left edge. There is a cream slip on the top surface, and a broad red band all along the edge. These tiles were used a second time, for there is a double stopped meander painted over the original design of single guilloche, the bands red and black with cream borders, the eyes black. Pale red clay. Ht. m. 0·055. Beginning of VI. Century.

(19) Corinth. Athens, National Museum (No. 75).

The fragments of a gutter with single guilloche, the bands red and black, the eyes black. Ht. m. 0·05. VII.–VI. Century.

(20) Corinth, Temple of Apollo. Old Corinth Museum; Athens, Nat. Mus. (No. 111).

Various fragments of a gutter with enormous single guilloche, the bands red and black with cream borders on a black ground, the eyes black. The outlines are incised. Greenish-cream clay with black particles. Ht. m. 0·08. Beginning of VI. Century.

Fig. 71.

(21) Corinth. Old Corinth Museum; Athens, National Museum (No. 113).

Tiles with upturned edge forming a gutter decorated with very large single guilloche, the bands black and red, the eyes black. The outlines are incised. Greenish clay. On one fragment in the Old Corinth Museum is an abrasion where the antefix stood. Ht. m. 0·07. Early VI. Century.

(22) Hagios Menas, Cephalonia. ? Museum (No. 47).

Pieces of a gutter with single guilloche, the bands red and black. Early VI. Century.

Πρακτ., 1912, p. 106; Ἀρχ. Ἐφ., 1912, p. 268; *A.J.A.*, xviii (1914), p. 390.

(23) Halæ. Thebes Museum (No. 115).

Tiles with upturned edge forming a gutter decorated with single guilloche, the bands red and black with cream borders on a black ground, the eyes black. The top of the tile is covered with a cream slip; at one side it sloped up to the flange coloured dark red, for this was the base of an antefix: at the other side the edge was cut away for half its length, so that it interlocked with the next tile. Pale red clay, cream slip. Ht. m. 0·05, length m. 0·28. First half of VI. Century.

Fig. 97. A. L. Walker and Hetty Goldman, *A.J.A.*, xix (1915), p. 432, fig. 8.

(24) Gonnos. Volo Museum (No. 89).

Fragment of a small gutter with single guilloche, the bands red and black with cream borders on a black ground, the eyes black. There is a much-worn cream slip on the top surface, and a red band is painted along the top edge. Dark purplish-red clay. Ht. m. 0·05, present length m. 0·10. Middle of VI. Century.

A. Arvanitopoullos, Πρακτ., 1910, p. 256, fig. 24*b*.

(25) Mycenæ. Nauplia Museum, No. 139 (No. 85).

Fragment of a gutter with single guilloche, the bands red and black with cream borders on a black ground, the eyes black. Red clay with black particles. VI. Century.

Fig. 112.

(26) Olympia, Treasury of the Byzantines. Olympia Museum; Berlin Antiquarium (No. 116).

Many pieces of a gutter with single guilloche, the bands purplish-red and black with cream borders on a black ground, the eyes black. Brownish-red clay. First half of VI. Century.

Olym., ii, p. 195, pl. cxix, 1.

(27) Mycenæ. Nauplia Museum (No. 86).

Little fragment of a gutter with single guilloche, the bands red and black with cream borders on a black ground, the eyes alternately red and black. On the lower surface is elongated cream astragalos on a black ground. The patterns are rather carelessly drawn. Ht. about m. 0·055. VI. Century.

(28) Thermon. Kephalovryso Museum (No. 48).

Large tiles with a front edge which hangs down, because underneath the slabs curve back almost like a cymation moulding. The front is decorated with a gigantic single guilloche, the bands arranged in the following rotation: black, m. 0·05 wide, with narrow white borders; red with white borders; white strewn with red dots and with red borders; the eyes are white on a red circle and measure m. 0·05 in diameter. The cymation-like curve of the undersurface is painted with bold red, black and white leaf with white borders edged with red lines. Each leaf is m. 0·045 in width and m. 0·30 in length. Beyond this pattern is cream slip, showing that the slabs projected for a considerable distance; one slab is preserved for a width of m. 0·47. Red clay. The white used is of a chalky nature, and the red is brick red in tone. End of VII. Century.

Ant. Denkm., ii, p. 1, fig. 2, pl. 49, 2; Koch, p. 59.

(29) Thermon, Temple of Artemis (?). Kephalovryso Museum (No. 49).

Fragments of a sima decorated on the pendent front with single guilloche, the bands black, cream and red. Underneath these slabs are hollowed out in a cymation-like moulding and painted with broad red leaf with cream borders defined by black lines on a black ground. Ht. of front m. 0·06. End of VII. Century.

(30) Mycenæ. Nauplia Museum (No. 185).

Part of a gutter with a large single guilloche, the bands cream with black outlines on a red ground. The outlines are incised. VI. Century.

(31) Corcyra. Corfu Museum.

Fragment of a gutter with single guilloche, the bands white with black outlines on a purplish-red ground. VI. Century.

(32) Thermon. Kephalovryso Museum (No. 46).

Fragments of a gutter with single guilloche, the bands cream with black outlines, the eyes cream on a black circle. The lower surface of the slab was hollowed out like a cymation and painted with broad black leaf with cream borders on a black ground. Ht. of front m. 0·07, width of each leaf without borders m. 0·065. Beginning of VI. Century.

(33) Athens. Acropolis Museum.

Several well-preserved slabs of a gutter decorated with single guilloche, the bands painted cream on a red ground, the eyes cream with a red central dot. The antefix was moulded at the end of one slab and fitted over the end of the following slab; thus it rose directly above the join and served to clamp the two slabs together. This was the system denominated by the ancients Κεραμίδες Κορίνθιαι. Porphry red clay. V. Century.

Fig. 42.

(34) Athens. Acropolis Museum (No. 67).

A fragment of a gutter with double guilloche, the bands red bordered with cream on a red ground, the eyes red and the triangular spaces filled by four-leaved palmettes. Five pieces. Ht. m. 0·05, present length of largest fragment m. 0·215, width of tile preserved m. 0·155. VII.–VI. Century.

(35) Eleusis. Eleusis Museum.

Fragment of a gutter with double guilloche, the bands and eyes black, the triangular spaces filled by a laurel leaf. Early VI. Century.

(36) Athens. Acropolis Museum, No. 91.

Many pieces of a gutter with double guilloche, the bands red and black with cream borders, the eyes black, the triangular spaces filled by a laurel leaf. The pattern is so closely set that no ground is visible. The top surface has a cream slip and a broad dark red band is painted along the front edge; the lower surface also has a slip and a design of cream astragalos on a black ground, the beads rendered by circles: the design is edged on the inner side by one black and one red line. Ht. m. 0·08, present length of longest fragment m. 0·15, diameter of bead m. 0·045. First half of VI. Century.

Casson, *Cat. Acrop. Mus.*, ii, p. 291, No. 91; Wiegand, *Poros Architektur*, p. 184, fig. 194; Le Bas, *Voyage Archéol.*, ii, 1, No. 3; Koch, pp. 75 f.

(37) Athens. Acropolis Museum.

A rather coarser fragment, much rubbed, seems to have double guilloche, the band and eyes black, the triangular space filled by a cream leaf. On the lower surface is cream astragalos on a black ground, followed by a broad red band. VI. Century.

(38) Athens. Acropolis Museum, Nos. 95, 96; Paris, Musée du Louvre, Salle L, Vitrine F (No. 161).

Several slabs of a lateral sima decorated on the upturned edge of the tile with a laurel sprig painted cream on a black ground. Large cream berries grow on the sprig, but they spring only from the lower side. The sprig is painted growing to right or to left according to which side of the sima the slabs belonged. On the top surface is a dark red band. The side of the tile slopes up to the flange, and there is a round hole for one of the nails which fastened the slab in place. Ht. m. 0·06, present length of longest piece m. 0·285. End of VI. Century.

Casson, *Cat. Acrop. Mus.*, ii, pp. 291 f.; Wiegand, *Poros Architektur*, p. 186, fig. 200; Baumeister, *Denkmäler des klassischen Altertums*, ii, pl. xlv, 1.

(39) Eleusis. Eleusis Museum.

Fragment of a gutter with cream laurel sprig to right on a black ground. End of the VI. Century.

(40) Athens. Acropolis Museum (No. 162).

Many pieces of a gutter with a cream laurel sprig to right on a black ground; the leaves are arranged in groups of three, and the berries grow symmetrically on each side of the stem. Ht. m. 0·055. End of VI. Century.

(41) Elateia. Chæronia Museum.

A small fragment of a gutter with laurel sprig in relief to right. Red clay, no colour. Ht. m. 0·06, present length m. 0·10. V. Century.

(42) Olympia, Treasury of the Syracusans. Olympia Museum (No. 104).

A gutter with single stopped meander painted deep violet (black) on a cream ground. The meander is outlined by little rims. One piece has a channelled groove for water. Ht. m. 0·04. Beginning of VI. Century.

Olym., ii, p. 200, fig. 21.

(43) Sounion. Sounion Museum (No. 199).

Fragments of tiles with upturned edges decorated with black single stopped meander, the bars exceedingly elongated. The side edge of the tile is mortised to make it interlock with the adjoining one. Second half of VI. Century.

Stais and Orlandos, Ἀρχ. Ἐφ., 1917, p. 186, fig. .

(44) Argos. Argos Museum (No. 127).

A gutter with black single stopped meander, the bars very broad, the spaces filled by a black cross in a dark red frame. Cream clay. Ht. m. 0·065. VI. Century.

(45) Argive Heraion, "East End of S. Slope." Athens, National Museum (No. 134).

Fragments of a gutter with broad black single stopped meander, the spaces filled by a black cross in a bright red frame. The ground tone is deep cream. The lower surface is covered with a red wash, the upper apparently with a cream slip. Ht. m. 0·06. Two fragments. VI. Century.

(46) Argive Heraion, "East of St[oa ?]." Athens, National Museum (No. 156).

The fragment of a gutter with very broad black meander, the spaces filled by a black cross in a dark red frame. On the lower surface is a broad band washed reddish-black. Cream clay, red in breaks. Ht. m. 0·065. VI. Century.

Fig. 10.

(47) Delphi. Delphi Museum (No. 172).

Several tiles with upturned edge decorated with black single stopped meander, the spaces filled by a black cross in a red frame. The lower surface has cream astragalos and a broad red band. Ht. m. 0·045. First half of V. Century.

(48) Korope. Volo Museum (No. 110).

A fragment of a gutter with thin rectangular black single meander. On the lower surface is a narrow band of black elongated astragalos. Red clay with a very thin cream slip. Ht. m. 0·04, present length m. 0·13, width of astragalos border m. 0·025. IV. Century.

(49) Mycenæ. Athens, National Museum.

Fragments of a gutter; the front is badly damaged, but there are traces of rather fine cream slip and very broad black meander. On the top surface is a cream slip; on the lower surface is (*a*) a design of cream lotus and anthemia with touches of red; (*b*) astragalos; (*c*) red band; (*d*) cream slip. Ht. m. 0·04, present length m. 0·09. V. Century.

Fig. 112.

(50) Argive Heraion. Argos Museum, No. 321 (No. 121).

Part of a gutter with single stopped meander, the bars depending from the top being red, whilst those rising from the bottom are black. Ht. m. 0·65. A second large piece. Second half of VI. Century.

(51) Athens. Acropolis Museum (No. 151).

Fragments of a gutter with single stopped meander, red above and black below. The meander continues straight along, and there is no trace of any filling. The bars are broad and heavily painted. One piece forms an obtuse angle; it has a cream slip on both top and bottom surfaces. Another bit shows the beginning of the flange

above the right edge. There was anathyrosis on the side edges. Three fragments. Ht. m. 0·055. Second half of VI. Century.

Figs. 24, 25.

(52) Athens. Acropolis Museum (No. 152).

The fragment of a gutter with single stopped meander, red above and black below; there are traces of the black square which filled the spaces. The left edge of the tile is preserved, showing the rise of the flange, m. 0·027 from the front edge. There is anathyrosis on the side edge. Underneath the tile was slightly concave. Pale red clay, deep cream slip. Ht. m. 0·058, present length m. 0·09; ht. of side edge with flange m. 0·036. Second half of VI. Century.

Fig. 25.

(53) Athens. Acrópolis Museum.

A fragment of a gutter with single stopped meander, red above and black below; the spaces are filled alternately by a plain red square on a black square and a plain black square on a red one. There is a red band along the edge of the top surface, and the cream slip is deep yellow in tone. Ht. m. 0·055. Second half of VI. Century.

Figs. 24, 25.

(54) Corinth. Old Corinth Museum; Athens National Museum (No. 120).

Well-preserved tiles with upturned edge decorated with single stopped meander, bright red above and black below, the spaces filled by a white cross on a red square in a black frame. The design is marked off into little squares by means of incised lines, and thus the pattern was correctly spaced. There are ten squares in the breadth of the front. The fragment in Athens measures m. 0·055 in ht. and m. 0·16 in length; one slab in the Old Corinth Museum is now m. 0·215 long. Middle of VI. Century.

Figs. 77, 78.

(55) Olympia, Treasury of the Megarians. Olympia Museum; Berlin Antiquarium (No. 122).

The lateral sima was painted with single stopped meander, the upper bars red, the lower ones black, the spaces filled by a red dotted cross in a black frame. The lower surface is coloured red for the width of the projection. Pale red clay with a deep cream slip. The lateral sima and the antefix were moulded in one with the cover-tile, in such a fashion that the join between two slabs of the sima lay directly below the axis of the antefix. Second half of VI. Century.

Olym., ii, p. 195, pls. cxii, cxix, 6; Koch, p. 49 f.

(56) Delphi. Delphi Museum, No. 4760 (No. 171).

Tiles with the front edge turned up and decorated with single stopped meander, black above and red below, the spaces filled by a red cross in a black frame. Pale red clay. Ht. m. 0·07, present length m. 0·41. Three other pieces. VI.–V. Century.

Bell, *Hellenistic Architecture*, p. 73, fig. in text.

(57) Ægion, Achaia. London, British Museum, C. 908.

A tile with the front edge adorned with black double stopped meander, the spaces filled by a black cross in a very thin red frame within the square of the meander.

The lower surface is painted with : (*a*) white lotus and anthemia on a black ground ; (*b*) cream band ; (*c*) white astragalos ; (*d*) red band ; (*e*) cream slip. The painting is negligent. Ht. m. 0·065, present length m. 0·28. IV.–III. Century. Presented by Colonel Leake.

Brit. Mus. Cat. of Terrac., pp. 294 f., C. 908, fig. 63 ; Hittorf, *Architecture de la Sicile*, pl. lxxxiii.

(58) Argive Heraion, " North Side of West Building." Athens, National Museum ; Argos Museum ; Harvard, Fogg Art Museum (No. 175).

Several fragments of a gutter with black double stopped meander, the spaces filled by a black cross in a very thin red frame within the square of the meander. The pattern is so faded that the black is now golden brown. There is a cream slip on the top surface, and the right side slopes up to the flange : on the lower surface is a red wash. Pale red clay with many black particles. Ht. m. 0·055, present length of piece in Athens m. 0·095. End of V. Century.

Fig. 10.

(59) Argive Heraion, " East Stoa." Argos Museum (No. 177).

Part of a gutter with black double meander, the spaces filled by a black cross in a red frame. On the lower surface is astragalos. Ht. about m. 0·04. IV. Century.

(60) Athens. Acropolis Museum (No. 155).

A fragment of a gutter with black double stopped meander, the spaces filled alternately by a black and a red square. The black was couched on white. Ht. m. 0·065, present length m. 0·09, width of tile preserved m. 0·095. Several other fragments. V. Century.

(61) Athens. Acropolis Museum (No. 163).

Part of a tile with upturned edge decorated with black double meander, of which only the white couching now remains. This design was painted over an earlier pattern of large single guilloche, now partly visible owing to the wearing away of the second cream slip. There is a cream slip on the top surface, and towards the left edge the tile slopes up to the flange. On the lower surface is a broad red band. Ht. m. 0·055. Three fragments. V. Century.

(62) Athens. Acropolis Museum, No. 99 (No. 167).

A tile with upturned edge ornamented with black double stopped meander, the spaces filled by a white cross in a bright red frame absolutely adhering to the square of the meander. At the base of the flange on the left side is a nail hole. Pale red clay. Ht. m. 0·06, present length m. 0·225, width of tile preserved m. 0·16. Four other fragments. VI. Century.

Casson, *Cat. Acrop. Mus.*, ii, p. 292, No. 99.

(63) Corinth. Athens, National Museum (No. 123).

A little fragment of a gutter with black double stopped meander—break. On the lower surface is gigantic cream astragalos m. 0·10 wide. There is a slip on the top surface, and on the front edge is an abrasion where the antefix was broken off. The clay is so pink that it gives a rosy tint to the whole design. Ht. m. 0·06. Middle of VI. Century.

(64) Corinth, " Almost under tall martyr a little East." Athens, National Museum (No. 138).

A large fragment of a gutter with black double stopped meander, the spaces filled by a black cross in a red rectangular frame within the rectangle of the meander. There are traces of the incised squares which marked off the pattern. The lower surface was covered with a rosy slip and had cream astragalos followed by a dark red band m. 0·06 wide. The upper surface seems to have had a dark red wash : it slopes up to the flange on the left edge. Reddish clay with a rosy slip. Ht. m. 0·045, present length m. 0·17. Beginning of V. Century.

(65) Corinth. Old Corinth Museum ; Athens, National Museum (No. 181).

Large pieces of a gutter with black double stopped meander, the bars rather thick, the spaces filled by a red cross in a black frame. On the lower surface is large cream astragalos m. 0·045 wide, the bead being rendered by a circle. Ht. m. 0·07, present length m. 0·29. On the top of a second fragment is the rise of the flange towards the left edge and an abrasion on the front edge where the antefix was broken away. End of V. Century.

Fig. 79.

(66) Corinth. Athens, National Museum (No. 188).

A fragment of a gutter with black double stopped meander, the space filled by a black cross in a dark red rectangle. The lower surface has a dark red wash ; the top surface is covered with a very fine cream slip ; along the front edge is a black line. It slopes up to the flange on the left edge. Cream clay. Ht. m. 0·05, width of tile preserved m. 0·30. End of V. Century.

(67) Corinth. Athens, National Museum (No. 191).

A fragment of a much-damaged gutter with black double stopped meander, the spaces filled by a black cross in a dark red frame. On the lower surface is deep cream astragalos m. 0·05 wide, followed by a dark red band m. 0·034 wide. Cream clay. Ht. m. 0·05. Two bits. IV. Century.

Fig. 79.

(68) Corinth. Athens, National Museum.

A gutter with double black stopped meander, the spaces filled by a cream quincunx on a red square. The lower surface has a cream slip. Ht. m. 0·055. IV. Century.

(69) Corinth. Athens, National Museum.

A bit of a gutter with black double meander, not stopped—break. On the lower surface is astragalos m. 0·045 wide. The tile slopes up to the flange on the left edge, which is mortised. Ht. m. 0·05, present length m. 0·09. IV. Century.

(70) Corinth. Athens, National Museum.

A fragment of a gutter with black double stopped meander, the spaces filled by a black cross in a very thin red frame. On the lower surface is large cream astragalos m. 0·09 wide, and a dark red band. Ht. m. 0·065, present length, m. 0·14. V.–IV. Century.

(71) Corinth. Old Corinth Museum.

A fragment of a gutter with black double stopped meander. On the lower surface

are : (*a*) cream astragalos ; m. 0·045 wide ; (*b*) dark red band ; (*c*) light red wash. On the gutter are traces of a lion's mane with naturalistic strands painted dark red. Cream clay, black particles. Ht. m. 0·055. IV. Century.

(72) Corinth, " North of Peirene, north-east of Greek Temple, m. 4 deep." Athens, National Museum.

A piece of a gutter with black double stopped meander, the spaces filled by a black cross in a red frame. Much damaged. The lower surface is decorated with (*a*) cream eleven-leaved anthemia and lotus with touches of red on a black ground ; (*b*) small cream astragalos ; (*c*) dark red band ; width of decoration m. 0·11. The top surface has a cream slip and slopes up to the flange on the right side ; on the front edge is an abrasion where the antefix was broken off. Cream clay. Ht. m. 0·05, present length m. 0·16. V.–IV. Century.

(73) Corinth, " To north-west of Acropolis, m. 4 deep ;" " Part North of *Agora* Wall." Athens, National Museum.

A gutter with black double stopped meander, the spaces filled by a black cross in a red frame. On the lower surface are : (*a*) cream lotus and eleven-leaved anthemia with red hearts on a black ground ; (*b*) cream astragalos ; (*c*) broad red band ; width of decoration m. 0·15. Pale cream clay. Ht. m. 0·053. Two fragments. V.–IV. Century.

(74) Corinth, " May 4th, Middle level." Athens, National Museum.

A piece of a gutter with black double stopped meander, the spaces filled by a black cross in a red frame. On the lower surface are : (*a*) a very large design of white lotus and eleven-leaved anthemia with red touches ; (*b*) small white astragalos ; width of design preserved m. 0·13. Cream slip on the top surface. Cream clay. Ht. m. 0·05. V.–IV. Century.

(75) Corinth. Athens, National Museum.

The fragment of a gutter with black double stopped meander, the spaces filled by a black cross in a red frame so closely surrounded by the square of the meander that they almost merge. The ground tone is quite orange. On the lower surface are deep cream lotus and anthemia with red touches followed by astragalos ; width of decoration m. 0·12. The top surface, covered by a cream slip, slopes up to the left edge. Pale red clay. Ht. m. 0·052. V.–IV. Century.

(76) Corinth. Athens, National Museum.

A fragment of a gutter with black double stopped meander badly worn, the spaces filled by a black cross in a red frame. On the lower surface are : (*a*) monstrous cream lotus and eleven-leaved anthemia m. 0·17 wide ; (*b*) astragalos ; (*c*) dark red band. Cream clay. Ht. m. 0·05. V.–IV. Century.

(77) Corinth, " North-west of *Propylon*." Athens, National Museum.

Part of a gutter with black double stopped meander, the spaces filled by a cream cross on a red square on a black square. On the lower surface is a broad dark red band. On the top surface a red line runs along the edge and laps over on to the front face of the gutter. Recessed m. 0·04 from the front edge is an abrasion where

the antefix once stood. The side edge is mortised at a distance of m. 0·085 from the front. Pink clay. Ht. m. 0·06. IV. Century.

Fig. 78.

(78) Delphi. Delphi Museum, No. 543.

Tiles with upturned edges decorated with black double stopped meander, the spaces filled by a black cross in a red frame. Cream clay. IV. Century.

(79) Delphi. Delphi Museum.

A fragment of a gutter with black double stopped meander, the spaces filled by a black cross in a red frame. On the lower surface is a bold design of: (*a*) cream lotus and anthemia; (*b*) astragalos; (*c*) red band. There is a cream slip on the top surface which slopes up to the flange on the left side. Red clay with red particles. IV. Century.

(80) Eleusis. Eleusis Museum.

The lateral sima consisted of tiles with upturned edges decorated with black double stopped meander. Above this rose a cresting composed of broad concave bands ending in volutes and crowned alternately by a palmette with thirteen pointed leaves, and a highly conventional lotus, both rising free above the background. There is a hole for the water-spout which was probably masked by a lion's head. The fragments are so damaged that it is hard to reconstruct the design. V.–IV. Century.

Schede, *Traufleistenornament*, pp. 35–8, figs. 21, 22.

(81) Epidauros. Epidauros Museum.

The front face of the gutter slopes very decidedly forward. The design on the front is obliterated, but must have been black double meander. On the lower surface are: (*a*) a severe but elaborate pattern of two types of cream anthemia; (*b*) astragalos; (*c*) red band. V.–IV. Century.

(82) Epidauros. Epidauros Museum.

A gutter with black double meander, the spaces filled by a cream quincunx on a red square. On the lower surface are: (*a*) rather square anthemia with red hearts; (*b*) astragalos; (*c*) red band. IV. Century.

(83) Epidauros. Epidauros Museum.

The tile, instead of being turned up, had a pendent border painted with enormous black double stopped meander almost obliterated. On the lower surface are: (*a*) white lotus and nine-leaved anthemia; (*b*) white astragalos; (*c*) broad red band. IV. Century.

Fig. 95.

(84) Epidauros. Epidauros Museum.

A tile with pendent border painted with double black meander. On the lower surface are: (*a*) florid lotus and anthemia; (*b*) astragalos, both painted deep cream on a black ground. IV. Century.

Fig. 94.

(85) Halæ. Thebes Museum (No. 165).

Small pieces of a gutter with black double stopped meander of an unusual type. The space is filled by a red cross in a black rectangle, then follow two black bars in

contact with a red one. On the lower surface is a broad dark red band. The left edge of the tile is preserved and shows that it is doubly mortised. Red clay, cream slip. Ht. m. 0·055, ht. of side edge with flange m. 0·08.

(86) Korope. Volo Museum.

The front of the gutter is destroyed: on the lower surface is cream astragalos on a dark red ground. m. 0·04 wide. Red clay. Ht. m. 0·05. V. Century.

(87) Mycenæ. Nauplia Museum.

The fragment of a gutter with black double stopped meander, the spaces filled by a cream cross on a black square closely enclosed by a red frame. Cream clay. V. Century.

(88) Mycenæ (?). Athens, National Museum.

A fragment of gutter with black double stopped meander, the spaces filled by a black cross in a dark red frame. Very fine sharp drawing. Cream clay. Ht. m. 0·06. V. Century.

(89) Mycenæ (?). Athens, National Museum.

Two fragments of a gutter; the front surface is badly damaged, but there are traces of rather fine cream slip and very broad black meander. On the lower surface are: (*a*) cream lotus and anthemia with red touches; (*b*) astragalos; (*c*) red band; (*d*) cream slip. Ht. about m. 0·04, present length m. 0·09. V.–IV. Century.

(90) Olympia. Berlin Antiquarium (No. 194).

A gutter with black double stopped meander, the spaces filled by a cream quincunx on a red rectangle. On the lower surface are cream astragalos and a broad dark red band. On the top surface is a very fine ivory slip. The black line above the meander laps over on to the top surface. The flange begins m. 0·04 back from the front edge. The side edge is mortised. V. Century.

(91) Ptoon. Thebes Museum (No. 195).

Many fragments of a gutter with black double stopped meander, the spaces filled by a black cross in a red frame. Ht. m. 0·045. IV. Century.

(92) Thermon. Kephalovryso Museum (No. 174).

A piece of a gutter with black double stopped meander, the spaces filled by a black quincunx in a very thin red frame. Late V. Century.

Fig. 141.

(93) Corinth, "South-west of *Propylon*." Old Corinth Museum; Athens, National Museum (No. 190).

A gutter with mauve double stopped meander, the spaces filled by a mauve cross in a black frame. On the lower surface are traces of eleven-leaved anthemia painted cream on a mauve ground, followed by cream astragalos. Present length m. 0·20. Three pieces. IV. Century.

Fig. 81.

(94) Athens. Acropolis Museum.

Slabs of a deplorable gutter with white double meander on a red ground, the spaces filled by a white cross in a white square. IV.–III. Century.

(95) Olympia. Olympia Museum.

A fragment of a gutter with cream meander on a red ground. The lower surface had cream anthemia on a black ground. Two fragments are preserved. Found in the late walls north of the Byzantine church. End of V. Century.

Olym.,ii , p. 203, fig. 28.

(96) Athens, Odeon of Perikles. Athens, National Museum.

Tiles with slightly upturned edges decorated with red double stopped meander, the spaces filled by a cream quincunx. The top line of the meander laps over on to the top surface, thus making a red line all along the edge. On the lower surface are florid red anthemia on a cream ground followed by a broad red band. Cream clay. Length m. 0·66, width of tile m. 0·51.

Πρακτ., 1919, p. 28 ; Ἀρχ. Δελ., 1919, Παράρτημα, p. 5, fig. 10*a* ; Ἀρχ. Ἐφ., 1917, p. 229, fig. 1 ; 1919, p. 97.

(97) Mycenæ (?). Athens, National Museum (No. 223).

Two pieces of large tiles, the edges decorated like a gutter. The front edge slopes forward, and painted on it is a frieze of pairs of sporting Satyrs. One kneels facing left and supports himself with one hand on the ground, whilst with the other he holds the handle of an immense black kantharos. His companion, in the same attitude, grasps the other handle. They are bearded and have black hair and tails ; their bodies are dark reddish-brown, and their ribs and muscles are indicated by white lines. On the lower surface is a naturalistic design of ivy leaves with red stems and berries, bordered by a dark red band. Ht. m. 0·05, present length m. 0·14, width of tile preserved m. 0·315. On the second piece is part of the Satyr facing to left, and behind him, and fully frontal, are the head and shoulders of a Silenos on a much larger scale. He has a bald head crowned with black ivy leaves, thick black brows, white eyeballs with small black eyes and lids with black outlines, a full white beard and black drooping moustache. The hairs of his beard are traced in grey on the white surface of the beard. His flesh is reddish-brown like that of the Satyrs. Apparently his left arm was raised, but the break at that point prevents one from determining his attitude. The design seems to have consisted of this large figure in the middle flanked by two pairs of Satyrs who turn their backs to the centre, and kneel symmetrically on either side of the kantharos. This would give a gutter slab of about m. 0·30 in length.

Figs. 113-5.

(98) Olympia, Heraion. Olympia Museum (No. 11).

The gutter lay below the front row of roof-tiles. These slabs are cut away at the back at an acute angle to make channels for the discharge of the water from the roof. The front is washed black, and at the top is a smooth strip about m. 0·05 wide which served as a base for the antefix. On the lower surface the width of the projection is marked by a black wash. Middle of VII. Century.

Olym., ii, p. 30 ; Koch, p. 47.

(99) Sakónina, Ætolia. Kephalovryso Museum (No. 23).

There are a few pieces of the lateral sima, amorphous slabs of coarse red clay,

slightly concave in shape, thereby showing that they must have bowed in towards the middle like those from Corcyra. VII. Century.

K. A. Rhomaios, Ἀρχ. Δελ., vi (1920–1), Παράρτημα, p. 170.

(100) Lusoi. Athens, National Museum (No. 8).

A great tile with the edge turned up like a lateral sima for a height of m. 0·10. It is covered with a cream slip. Present length m. 0·21, width of tile preserved m. 0·36. VII. Century.

(101) Ægina, precinct of Aphaia. Ægina Museum (No. 1).

Tiles of red clay with the front edge turned up like a gutter. The tiles are covered with a red wash, but the front is without design. Ht. m. 0·06, present length m. 0·24.

(102) Thermon, temple of Artemis (?). Kephalovryso Museum (No. 49).

Square slabs moulded in one with the roof-tile. They were nailed down m. 0·34 from the front to the wooden frame beneath. At the edge of the slab is a triangular groove to mortise it to the next one. It is hollowed out in a semicircular shape to make a channel for the water. The design on the front has now disappeared. The slabs projected for a distance of about m. 0·27, and were painted with a large red and black leaf with cream borders on the under surface. Length m. 0·68, ht. of leaf m. 0·085, width of leaf without borders, m. 0·06, width of border m. 0·05. Beginning of VI. Century.

Koch, pp. 58 f.; Athen. Inst. Photo., Ætolia, 99.

(103) Thermon, Temple of Apollo Thermios. Kephalovryso Museum; Athens, National Museum (No. 21).

Numerous slabs of the sima and a corner piece. The slabs are low and very thick. The front plane is not vertical, because the slabs bow out in a shallow semicircle. They widen slightly towards the edges, so that they joined on to the next slab and filled up the space under the triangular base of the antefix. At the back the slabs were moulded in one with the roof-tiles without flanges. The water-spouts were masked by lions' heads of a very archaic type which covered the whole width of the sima. At the back, behind these heads, rounded ridges diminishing to a point curved outward, thus enclosing a space which served as a shallow basin into which the water was conducted by little channels. The cover-tile must have been placed behind this basin, and not just behind the front of the sima as was usual. The design on the front surface has almost disappeared; the top surface was striped black and underneath the slabs were painted with large red and black leaf with cream borders, followed by one dark red and one black horizontal band. The slabs were originally m. 0·61 in length, but no whole slab has been preserved. Width of leaf without border m. 0·105. End of VII. Century.

Ant. Denkm., ii, p. 8, fig. 10, pl. 53*a*, 1; Ἀρχ. Ἐφ., 1900, col. 199; Koch, pp. 57 f., fig. 25; *Athen. Mitt.*, xxxix (1914), p. 249; *Oesterr. Jahresh.*, xiv (1911), p. 26, fig. 19; G. Perrot, *Hist. de l'Art*, viii, p. 518, fig. 269; Athen, Inst. Photos., Akar.; 264, 318, 320, 321.

(104) Corcyra, temple, "Mon Repos." Corfu Museum.

Slabs of a sima slightly concave in shape, and widening towards the edges. They

were decorated with water-spouts of two types, lions' heads and Gorgons. Coarse red clay. VII. Century.

K. A. Rhomaois, Ἀρχ. Ἐφ., 1914, p. 10; W. Dörpfeld, *Athen. Mitt.*, xxxix (1914), p. 172; *Arch. Anz.*, 1914, col. 132; Koch, p. 96.

(105) Thermon, Temple of Apollo Thermios. Kephalovryso Museum; Athens, National Museum (No. 129).

Slabs of a sima which projected at least m. 0·035 beyond the edge of the roof, for they are painted red on the lower surface. The side edges have anathyrosis. None of the slabs are complete at the back, but they must have been nailed to the wooden structure beneath. They are narrower than the cover-tile by about half a breadth, for they alternated with others, square and measuring m. 0·19 in width like the cover-tiles. In the middle of each was the antefix, a female head in relief. In the middle of each of the alternate slabs was a water-spout masked by heads of two types, a Satyr and a male head. These heads exceed the upper edge of the slab which assumes the slightly curved contour of the heads. The slabs are painted underneath with a band of about m. 0·05, which marks the width of the projection. Second half of VI. Century.

Koch, p. 65.

(106) Taxiarchos, Ætolia. Kephalovryso Museum (No. 24).

Almost square slabs from which the antefix, a female head, projected. The front is vertical, and does not curve as do those from the Temple of Apollo Thermios. There are traces of slip on the background, once white, but now a pale apple green. Ht. m. 0·19, width m. 0·20. End of VII. Century.

(107) Thermon Temple of Apollo Lyseios. Kephalovryso Museum (No. 48).

Rectangular slabs which curve slightly upward at each end. They are moulded in one with the roof-tile and in the middle of each is a semicylindrical water-spout. The back of the slab is washed black; on the front is a deep wine-purple slip on which are painted lotus flowers symmetrically arranged, with stems which coil on either side of the water-spout and end in spirals. On each of the four slabs preserved the design is different. The stems are white, the lotus blossoms deep reddish-purple, white and black. The contours are marked by heavy red and black lines. Ht. m. 0·23, length, m. 0·425.

Ἀρχ. Ἐφ., 1900, col. 210, fig. 9; Koch, pp. 68 f.

(108) Korope. Volo Museum (No. 110).

Immense tiles with the front edge pendent like a gutter and painted with an almost obliterated geometrical design with thick dark red vertical streaks separated by red lines. The lower surface of the slabs sweeps back in a shallow curve like a cymation moulding: it is painted with broad red leaf on a deep cream ground, separated by red lines. The outlines are sometimes incised. Beyond the leaf pattern is a cream slip. On one piece, m. 0·11 beyond the leaf pattern, an irregular chain of large single guilloche is drawn with a compass, as if some workman had idly practised making circles. The top surface is rough. Deep purple-red clay. Ht. of gutter m. 0·095, present length m. 0·26, width of leaf m. 0·058. The slab with incised guilloche is preserved for a width of m. 0·44. Middle of VI. Century.

Fig. 105.

(109) Athens. Acropolis Museum, No. 110 (No. 59).

A fragment of a low sima with : (*a*) abacus which projects for mm. 5 only, instead of m. 0·02 as the cornice does ; it is painted with the recurved top of the leaf ; (*b*) very shallow cymation with broad red leaf with cream borders on a red ground ; (*c*) cream horizontal band, perhaps once painted with guilloche. The red has a dull brick tone. On top of the sima was an antefix, actually modelled in one with the sima, and not fitted on as was usually the case. It has no support at the back, but far down, at the bottom of the sima, one sees the beginning of a curve, the transition to the roof-tile. Deep cream clay. Present height with antefix m. 0·305, present length m. 0·14. Two other pieces. VII.–VI. Century.

Fig. 22. Casson, *Cat. Acrop. Mus.*, ii, p. 294, No. 110 ; Wiegand, *Poros Architektur*, p. 189, fig. 203 ; Koch, pp. 76 f., fig. 34.

(110) Athens. Acropolis Museum (No. 101).

The small fragment of a sima decorated with broad leaf (?) painted red with black outlines and widely spaced on the cream ground : this is followed by a broad cream fascia. The lower surface has a thin slip and a brownish-black mark to indicate the order in which the slab was to be placed. At the back are traces of a support with deep red slip. This must have been the brace of an antefix, and proves that the fragment was part of a lateral sima. Early VI. Century.

Fig. 23.

(111) Delphi. Delphi Museum (No. 102).

A lateral sima with : (*a*) tiny black listel ; (*b*) vertical fascia with red, white and black leaf outlined by a little black rim in relief on a black ground ; (*c*) boldly projecting torus with red and black diagonal bands ; (*d*) vertical fascia with three rows of black chequer pattern on a cream ground ; the outlines are incised. In this fascia, in the middle of each slab, was a water-spout, of which only the torus which marked the base of the tubular spout remains. On the top surface is a cream slip ; the lower surface is rough. The white used has a milky, ivory tint. Reddish clay, ivory slip. Ht. m. 0·12, present length m. 0·16. Beginning of VI. Century.

Koch, p. 103, fig. 49.

(112) Olympia. Olympia Museum ; Berlin Antiquarium (No. 50).

Fragments of a lateral sima found between the Hall of Echo and the wall of the Stadion. It had : (*a*) abacus in the shape of a hawk's beak moulding, painted with the recurved top of the leaf ; (*b*) cymation with very broad square leaf, alternately red and black with cream borders, and cream with red medial vein ; (*c*) very wide vertical fascia with complicated black meander in low relief. Above this sima, at the end of the cover-tiles, were Gorgons' heads. Yellowish, brittle clay with cream slip. VII.–VI. Century.

Olym., ii, p. 202 (R. Bormann), fig. 26.

(113) Delphi. Delphi Museum, No. 560 (No. 103).

Sima with : (*a*) torus with vertical bands ; (*b*) single guilloche, the bands white with black borders on a white ground ; the outlines are traced by tiny black relief lines, the eyes are black ; (*c*) recessed fascia painted red ; (*d*) recessed fascia with black triangles on an ivory white ground. On each side of the slab are deeply recessed

" metopes " painted with white rosettes on a black ground. Present ht. m. 0·16, present length m. 0·30. Early VI. Century.

Fig. 86.

(114) Olympia, Treasury of the Syracusans. Olympia Museum; Berlin Antiquarium (No. 104).

A fragment of a sima : (*a*) torus with vertical bands ; (*b*) single guilloche, the bands black with white edges in relief, the eyes black ; (*c*) torus ; (*d*) vertical fascia with square red leaf, interrupted at intervals by " metopes " containing cream rosettes on a red ground ; (*e*) *guttæ*. The termination of the slab is uncertain, and so are the breadth of the *regulæ* and the exact number of the *guttæ*. If there were six *guttæ* the breadth of the *regulæ* would have been m. 0·195. Early VI. Century.

Olym., ii, p. 200 (R. Bormann), fig. 22.

(115) Corcyra, temple to north of Temple of Artemis. Corfu Museum (No. 96).

The slabs of the lateral sima were nailed in the middle to the wooden framework beneath, in such a way that the upper part of the slabs rose above the roof, whereas the lower part hung free for a length of m. 0·25–30 : (*a*) abacus ; (*b*) recurved red and black leaf ; (*c*) torus with chevrons ; (*d*) fascia with double guilloche in relief, the bands painted red and black, the eyes black, the triangular spaces filled by a three-leaved palmette ; (*e*) tiny torus ; (*f*) fascia with large multipetalled rosettes in relief ; there was half a rosette at each end of the slab, and it joined on to the other half flower on the next slab. The space in the middle was occupied by the tubular pipe ; (*g*) tiny double torus ; (*h*) fascia with double recurring spirals in relief which make a wave pattern. The spaces in the interstices of the coils are filled by three-petalled flowers, also in relief. Ht. m. 0·80, length m. 0·60. Early VI. Century.

Fig. 62, 63. W. Dörpfeld, *Athen. Mitt.*, xxxix (1914), p. 166, fig. 4 ; Ἀρχ. Ἐφ., 1914, p. 140 ; K. A. Rhomaios, Ἀρχ. Δελ., i (1915), Παράρτημα, p. 80, fig. in text ; *Arch. Anz.* col. 131 ; *A.J.A.*, xix (1915), p. 345 ; E. Fiechter, " Amyklæ," *Jahrb. d. Inst.*, xxxiii (1918), p. 241 ; Koch, p. 96 ; Athen. Inst. Photos., Corfu, 74, 106, 172, 173, 243, 255–7.

(116) Olympia, North Building, Bouleuterion. Olympia Museum ; Berlin Antiquarium (No. 105).

Underneath the slabs slope back at an acute angle, the lower surface being washed black for the whole width of the projection, about m. 0·15. The side edges have a slight anathyrosis and the top surface is smooth. The front is decorated as follows : (*a*) abacus with the top of the recurved leaf in the contrasting colour to the lower part ; (*b*) sharply projecting cymation with square leaf painted purplish-red and black with cream borders and medial line ; (*c*) the lower part of the fascia has a design of cream zigzags on a red ground. In the museum at Olympia are several fragments with slight variations. On one the colouring is well preserved : (*a*) broken ; (*b*) cymation with cream leaf with a red vein, black leaf with a cream vein, red leaf with a cream vein ; (*c*) zigzags on a black ground. Another piece has black zigzags on a red ground, and on a third the leaf is very high and the band of zigzags very narrow. On yet another the leaves are all red, the band below has black triangles outlined with cream on a red ground. Whilst some of these changes may be due to restorations, others may indicate that some pieces were those of the cornice, others of the lateral sima. First half of VI. Century.

Figs. 116, 117. *Olym.*, ii, p. 192, pl. cxvi, 3, 4; Koch, pp. 98 f.; Athen. Inst. Photo., Ol. 71, 188.

(117) Olympia. Olympia Museum (No. 99).

A fragment of a slab on which the design is painted in rich purple and black upon an ivory ground. The outline of the design is traced by fine, wire-like ridges, and it consists of the archaic simple type of lotus flowers and addorsed flabelliform palmettes. The twining stems of the lotus interlace with other stems which have no starting-point and always pass behind the lotus flowers. Below are two toroi with vertical bands, followed by a fascia with rows of *guttæ*, and between them traces of chequer pattern are still visible. The profile of the slab, and especially the *guttæ*, indicate that it covered a sima. Early VI. Century.

Figs. 116, 117. *Olym.*, ii, p. 192 (R. Bormann), pl. cxvi, 5; Athen. Inst. Photo., Ol. 71, 188.

(118) Olympia, Treasuries. Olympia Museum; Berlin Antiquarium (No. 100).

Part of a sima: (*a*) fascia with double recurring spirals alternately red and black, forming a wave pattern, the spaces above and below filled by small three-petalled red and black flowers, the middle petal always red; (*b*) small torus with black diagonal bands to right; (*c*) recurved red and black leaf with cream borders. The lower surface of the slab is painted with purple stopped meander on a cream ground. Second half of VI. Century.

Olym., ii, p. 194 (R. Bormann), pl. cxviii, 2 bis; Schede, *Traufleistenornament*, p. 14; Koch, pp. 100 f.

(119) Delphi. Delphi Museum, No. 5451 (No. 106).

A badly broken sima: (*a*) torus with black diagonal bands; (*b*) fascia with small four-petalled cream rosettes painted only on a black circle upon a red ground; (*c*) very shallow cymation with cream bands which make a wave pattern on a black ground; (*d*) torus with diagonal bands; (*e*) fascia with black lozenge (broken) on a white ground; in this fascia was the tubular pipe protruding from the middle of the slab. The lower part of the fascia is broken. Above the sima was a little antefixal ornament in the shape of an Ionic volute; in the restoration it has been placed on the right end of the slab, but more probably it rose in the middle of the slab, in line with the axis of the spout. Present ht. m. 0·155. Early VI. Century.

Fig. 87. Koch, p. 103.

(120) Olympia, Bouleuterion. Berlin Antiquarium (No. 107).

Slabs of a lateral sima with: (*a*) small abacus with a design in red (now obliterated) on a black ground; (*b*) small elementary Lesbian cyma painted only; there are no darts and the leaves are alternately red and black with cream borders on a cream ground; (*c*) torus with red and black diagonal bands; (*d*) narrow cream fascia with attenuated black lozenge. From this fascia the tubular pipes protruded. There were four whole and two half lozenges between the pipes, but the design is carelessly drawn, and sometimes the half lozenges are not even marked; (*e*) torus with red and black diagonal bands on a cream ground; (*f*) fascia with large single guilloche, the bands alternately red and black with cream borders on a black ground, the eyes black. Above the sima, placed one in the middle and one at each end,

were the antefixes. Signs were painted at the back of the sima slabs to indicate the position of each in the sequence of slabs. At the sides of the slabs are flanges, by means of which the slabs interlocked. As three pieces were found in front of the Bouleuterion the presumption is that they belonged to the earlier part of that building. Middle of VI. Century.

Olym., ii, p. 194 (R. Bormann), pl. cxviii, 5*b*; Schede, *Traufleistenornament*, p. 9.

(121) Olympia, Treasury of the Geloans. Olympia Museum, No. 185; Berlin Antiquarium (No. 108).

Splendid slabs of the lateral sima: (*a*) torus with red and black diagonal bands; (*b*) abacus m. 0·06 wide with black single stopped meander; (*c*) cymation, ht. m. 0·10, with red and black leaf with cream borders and thick black outlines on a red ground; each leaf diminishes to a point, and between every pair is a small black "spade"; (*d*) torus m. 0·025 wide with red and black diagonal bands; (*e*) fascia, ht. m. 0·085, with a red ground on which are reversed flabelliform cream palmettes on a black ground enclosed within cream bands which end in spirals below the palmette. The tubular pipes protruded from this fascia; (*f*) torus with red and black vertical bands; (*g*) broad fascia, ht. m. 0·15, with double guilloche, the bands black with cream borders on a black ground, the eyes filled by four-petalled rosettes, the triangular spaces by three-leaved red and black palmettes with red heart; (*h*) double toroi, the smaller upper one, m. 0·02 in breadth, with red and black diagonal bands, the lower one in higher relief, m. 0·02 in breadth, with red and black vertical bands. This torus is moulded over on to the lower surface, which is decorated for a space of m. 0·075 with a large black single stopped meander bordered by another torus with red and black diagonal bands. The slab measured about m. 0·46 in height. The band of guilloche bounded above and below by the toroi was continued along the geison. Clay made of poros dust mixed with "chamotte" particles to produce a skilful thinning of the clay. First half of VI. Century.

Fig. 118. *Olym.*, i, pl. xli; ii, pp. 55, 193, 216, pl. cxvii; Dörpfeld und Genossen, 41 *Berliner Winckelmannsprogramm* (1881), pp. 8, 14–16, pl. i, 3, 4; Schede, *Traufleistenornament*, p. 17, pl. i, 1; G. Perrot, *Hist. de l'Art*, vii, pl. 8; Athen. Inst. Photo., Ol. 185.

(122) Olympia. Olympia Museum, Nos. 187, 188; Berlin Antiquarium (No. 108).

Fragments of a sima very similar in character to the one from the Treasury of the Geloans: (*a*) torus with red and black diagonal bands; (*b*) abacus with black single stopped meander; (*c*) fascia with a red ground on which is leaf diminishing to a point and painted alternately red and black with cream borders and black outline; between each pair is a small black "spade"; (*d*) torus with red and black diagonal bands; (*e*) fascia with elongated black lozenges on a cream ground; from this fascia protruded the tubular pipes. The geison of this sima has not been preserved; if it existed it would have been double guilloche between terminal toroi. First half of VI. Century.

Olym., ii, p. 193, fig. 8.

(123) Olympia, Bouleuterion. Olympia Museum; Berlin Antiquarium (No. 148).

Slabs of a lateral sima ornamented with: (*a*) cream astragalos in relief on a black ground which is cut away in the middle of the slab to allow the water to escape; (*b*)

Lesbian cyma in relief, the ovolo painted red with cream borders ; the dart, transformed into a three-petalled flower, is cream. This sima is surmounted by a cresting composed of broad cream bands which make S-spirals ; in the interstices are little red three-petalled flowers. Each pair of spirals is surmounted by an anthemion with eleven sharply-pointed leaves painted cream with red outlines. In the space between every pair of spirals is a Gorgon's head of the V. Century " middle " type, but still with certain marks of archaism. These heads masked the break in the astragalos where the water was discharged. There is decided anathyrosis on the sides of the sima slabs. Reddish clay with a fine yellow slip. Length of slabs m. 0·63. Middle of V. Century.

Olym., i, pl. lvii ; ii, pp. 195 f. (R. Bormann), fig. 13, pls. xcv, cxx ; iii, pp. 42 f., figs. 50, 50B, pl. viii, 9 ; R. Bormann, *Ausgr. zu Olym.*, iv, p. 20, No. 3, pl. 28 middle ; A. Furtwängler, Roscher's *Lexikon*, i. 2, col. 1720 ; Schede, *Traufleistenornament*, pp. 35, 39 f., fig. 19.

(124) Athens. Acropolis Museum, Nos. 77, 102 (No. 169).

A sima with : (*a*) cream laurel sprig on a black ground ; (*b*) cymation with a complicated design of double cream bands which make spirals horizontally, thus leaving two large lyre-shaped spaces in the middle of the design ; these spaces are filled by a five-leaved palmette with a red heart, the central leaf being very long and pointed. Crowning the space where the four spirals meet in the middle is a large seven-leaved palmette, also with a red heart. From the ends of the other spirals springs a long undulating stem ending in a lily. In the middle of the diamond-shaped space left between the outer spirals and the repetition of the design is a small cream diamond, but as the space is bisected by the join between two slabs the little diamond lies half on one slab and half on the other. On the other side of the pattern, marking the middle of the slab, was a large water-spout masked by a lion's head with the mane in pointed tufts. Only the outer ruff of the mane remains and an abrasion round the hole where the head was broken off. The lion's head covered the whole width of the slab. The design was drawn with exquisite sharpness, the outline being incised, and so producing the effect of inlaid ivory. But the treatment of the lily is quite pictorial, and the lines traced along the centres of the petals are an early attempt to introduce shading. On some of the slabs the laurel sprig runs to right, on others to left, according to which side of the lateral sima the slabs belonged. On one side the slabs are mortised, on the other they have a projecting flange so that they interlocked securely. Ht. m. 0·152, total length m. 0·508. Second half of V. Century.

Fig. 39. Casson, *Cat. Acrop. Mus.*, ii, p. 289, Nos. 77, 102 ; Wiegand, *Poros Architektur*, p. 186, fig. 199 ; Athen. Inst. Photos., Acropolis 730, 733*a*, 733*b*.

(125) Athens. London, British Museum, C. 905–7 (No. 208).

The cymation of the lateral sima is decorated with a delicate design of palmettes and volutes with over-arching bands, all wrought in low relief. From the middle of each slab projects a lion's head, quite realistically treated with the mane in crisp, spiky locks. Parts of three slabs are preserved. They were purchased in Athens in 1815. Ht. m. 0·135, length of longest fragment m. 0·535, width of tile preserved m. 0·455.

Brit. Mus. Cat. Terrac., p. 294, C. 905–7 (with bibliography).

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WATER-SPOUTS

(1) Thermon. Kephalovryso Museum (No. 48).

A lateral sima with simple designs of lotus flowers arranged symmetrically on either side of the long, semicylindrical spout which projects from the middle of the slab. The lower surface of the spout was covered with a cream slip. End of VII. Century.

'Αρχ. 'Εφ., 1900, col. 210, fig. 9; Koch, p. 68.

(2) Delphi. Delphi Museum (No. 102).

A piece of a lateral sima with red and black leaf and fascia with three rows of chequer pattern. In this fascia were the water-spouts; only the base of the pipe is preserved, but it must have been tubular in shape. Early VI. Century.

Koch, p. 103, fig. 49.

(3) Delphi. Delphi Museum, No. 5451 (No. 106).

A lateral sima with rich profiling and decorated with cream rosettes, wave pattern and a fascia with black lozenges on a white ground. The tubular pipes projected from the middle of this fascia. The pipe is now broken, and only the torus moulding which encircled the base still exists. Early VI. Century.

Fig. 87. Koch, p. 103.

(4) Olympia, treasury of the Geloans. Olympia Museum; Berlin Antiquarium (No. 108).

A tubular spout projected from the middle fascia of each slab. The lower end was decorated with a large disc painted to resemble a rosette with petals alternately red and black with a cream border upon a black ground. The disc was set a little way back from the extreme end of the pipe, so that the mouth of the pipe protruded through the centre of the flower like a corona. First half of VI. Century.

Fig. 118. *Olym.*, ii, p. 193, fig. 7, pl. cxvii; Dörpfeld und Genossen, 41 *Berliner Winckelmannsprogramm* (1881), pl. i, 3; Rayet et Collignon, *Hist. de la Céramique*, pl. xv, 1; Athen. Inst. Photo., Ol. 185.

(5) Olympia. Olympia Museum (No. 108).

There is part of a sima which shows a variant of the patterns of the treasury of the Geloans. Instead of the fascia adorned with enclosed palmettes from which the pipes projected, there is a fascia with black lozenges. The disc mouth of the tubular pipe is painted with an eight-petalled rosette on a black ground, the petals alternately red and black with cream borders.

Olym., ii, p. 193, fig. 8.

(6) Corcyra, Temple to North of the Temple of Artemis. Corfu Museum (No. 96).

On the sima with rosettes, wave pattern and guilloche in relief the water-spouts were tubular and had disc mouths decorated with rosettes, set a little way back from the end of the pipe, so that the actual mouth of the pipe protrudes from the middle of the flower. There is part of a larger pipe which seems to have decorated the angle of the sima.

Fig. 63. 'Αρχ. 'Εφ., 1914, p. 140; Koch, p. 96.

(7) Olympia, Bouleuterion. Olympia Museum; Berlin Antiquarium (No. 107).

A lateral sima composed of a Lesbian cyma, a fascia with lozenge pattern and large single guilloche. The tubular spouts projected from the fascia with lozenge pattern; they have exceedingly large disc mouths painted with eight-petalled red and black rosettes on a black ground, each petal with a cream border. At the base of each pipe is a small torus moulding with red, cream and black diagonal bands. VI. Century.

Olym., ii, p. 194, pl. cviii, 5.

LIONS' HEAD SPOUTS

(1) Corcyra, "Mon Repos." Corfu Museum (No. 22).

Lions' heads of a very archaic type. The manes are in long straight strands which produce the effect of layer wigs; the bossy brows are strongly emphasised. The water flowed away through the open mouths. There are pieces of three heads, and they appear to have alternated with those of Gorgons on the same revetment. End of VII. Century.

Fig. 65. K. A. Rhomaios, Ἀρχ. Ἐφ., 1914, p. 140; W. Dörpfeld, *Athen. Mitt.*, xxxix (1914), p. 172, fig. 7; Koch, p. 96; Athen. Inst. Photos., Corfu 3, 242, 265–8.

(2) Thermon, Temple of Apollo Thermios. Kephalovryso Museum; Athens, National Museum (No. 21).

A lateral sima with a very pronounced projection. A water-spout was placed in the middle of each slab, and these spouts were masked by lions' heads and male heads alternately. The lions' heads, very archaic in type, were set against the slightly concave background of the slab which extended like a border on either side. There is one block of the angle of the cornice and sima, and on it a lion's head projects from the front surface on either side. The lions seem to have been painted black or very dark red. End of VII. Century.

Fig. 123. *Ant. Denkm.*, ii, p. 8, fig. 10, pl. 53A, 1; Ἀρχ. Ἐφ., 1900, col. 199, vignette; E. Loewy, *Oesterr. Jahresh.*, xiv (1911), p. 26, fig. 19; *Athen. Mitt.*, xxxix (1914), p. 249, fig. 6; G. Perrot, *Hist. de l'Art.*, viii, p. 518, fig. 269; Koch, pp. 57 f., fig. 25; Athen. Inst. Photos., Akar. 264, 318, 321.

(3) Athens. Acropolis Museum (No. 69).

The angle of a raking cornice decorated with recurved leaf and black guilloche. On the side of the lateral sima are traces of a lion's mane in relief, rendered by fine strands once coloured black. Dark red clay. VII.–VI. Century.

(4) Delphi. Delphi Museum, No. 5449 (No. 78).

A piece of the right corner of the raking cornice with broad red and black leaf pattern above double guilloche. On the side of the lateral sima are traces of a lion's mane in very fine strands coloured reddish brown. Present ht. m. 0·13. VII.–VI. Century.

(5) Olympia, Treasuries. Olympia Museum (No. 100).

Cornice with leaf pattern above a fascia with wave pattern. The cornice is shown to belong to a pediment by a corner block with the remains of a lion's head. Beginning of VI. Century.

Olym., ii, p. 194 (R. Bormann); Schede, *Traufleistenornament*, p. 14; Koch, pp. 99 f.

(6) Delphi. Delphi Museum, No. 4388 (No. 119).

A cornice with a double design of red and black lotus and palmettes. One corner block is preserved, and on the side of the lateral sima is a lion's head spout, much rubbed. First half of VI. Century.

(7) Troezen. Athens, National Museum (No. 81).

At the corner of the sima, behind the raking cornice, was a water-spout masked by a lion's head. The mane is in rather flat broad locks standing straight out from the face and painted purplish-red; the pointed ear protrudes through the mane and is painted cream with black hairs. The deep cream slip on the face is extremely fine. The brows are marked by black lines and the whiskers are stippled black. The eyeballs are cream, the eyes a black ring surrounding a cream centre with a black spot. The nose and mouth are broken. The mane was made of an applied strip of clay. Present height of head to tip of mane m. 0·175. Beginning of VI. Century.

Fig. 146. Ph. E. Legrand, *B.C.H.*, xxix (1905), p. 273, figs. 3, 6; Koch, p. 86, fig. 41.

(8) Troezen. Athens, National Museum (No. 80).

The slab of the splendid cornice with double guilloche was the left corner block, and on the sima are traces of a lion's mane. Beginning of VI. Century.

(9) Corinth. Athens, National Museum; Old Corinth Museum (No. 112).

A cornice with red and black lotus and palmettes. The left corner piece of the cornice has traces of a lion's head on the side of the sima; the face was cream, the mane depicted by very fine black strands in relief. There is also the right angle block, but on that only the lion's mane is preserved, all the face being broken away. At the back of the slab the water channel is visible. The head covered the whole width of the fascia. Present ht. m. 0·145, present width m. 0·115. Early VI. Century.

Figs. 75, 82.

(10) Halæ. Thebes Museum (No. 115).

At the angle of the cornice with lotus and palmettes was a lion's head. First half of VI. Century.

A. L. Walker and Hetty Goldman, *A.J.A.*, xix (1915), p. 435, fig. 9.

(11) Olympia, Treasury of the Byzantines. Olympia Museum (No. 116).

At the corner of the cornice with conventionalised red and black lotus and palmettes was a lion's head, now much damaged. It was unusually large and exceeded the whole extent of the sima. The mane was in a triple ruff of ever-increasing locks painted dark red; the cheeks were cream with black tufts of hair; the mouth was widely open and showed the black gums, white teeth and red protruding tongue. The skilful modelling gives a very realistic appearance to the head, and brings out the ferocious traits of the beast. There is another head which probably belongs to this revetment. The colouring is the same, although the treatment of the hair is somewhat different. First half of VI. Century.

Olym., ii, p. 195, figs. 11, 12.

(12) Thermon, Temple of Apollo Thermios. Kephalovryso Museum (No. 129).

It is not certain whether there was a lion's head at the corner of the cornice with

lotus and palmettes, but fragments of a head which, from the style and technique would be very suitable, were found. These fragments belong to the head of a very large lion, but only the right side is preserved, the lower jaw and protruding tongue. The face was cream with a very fine ivory slip; details of muscles were rendered by black lines; the eyes were cream within a black circle; the mane was in bold strands coloured dark red; the gums were black. Original ht. about m. 0·25. Second half of VI. Century.

'Αρχ. 'Εφ., 1900, col. 200; Koch, p. 66; *Athen. Mitt.*, xxxix (1914), p. 239; Athen. Inst. Photo., Akar. 296.

(13) Olympia, Treasury of the Megarians. Olympia Museum (No. 122).

On the cornice with lotus and palmettes the lion's head of the spout is only partially preserved, for the nose and upper jaw had been broken away. The modelling seems more advanced than that of the lions from the other Treasuries: but there are still traces of archaism. The mane is in a single ruff which entirely surrounds the face. Second half of VI. Century.

Olym., ii, p. 195, fig. 5, pls. cxii, cxix, 5; iii, p. 13, fig. 9; Koch, p. 50.

(14) Olympia, Treasury. Olympia Museum (No. 132).

The cornice with red and black lotus and palmettes ended in a coffer-shaped block with a lion's head water-spout. The head, badly damaged, is almost circular in outline, an effect further carried out by the mane in a double ruff of short, almost straight locks which encircles the whole face. It is painted dark red, and so is the iris of the eyes. The rest of the colouring is destroyed. Second half of VI. Century.

Olym., ii, p. 194, fig. 10.

(15) Corinth, "Athena Chalinitis." Old Corinth Museum (No. 124).

There is a corner block of the cornice with lotus and seven-leaved palmettes. On the site of the lateral sima it has traces of a lion's mane in three ruffs, the locks in relief painted dark red. Very fine work. Pinkish clay with red particles. Second half of VI. Century.

Fig. 1.

(16) Corcyra, Garitsa. Corfu Museum (No. 96).

A fragment of a lion's mane of cream clay. VI. Century.

(17) Argive Heraion. Athens, National Museum (No. 121).

A very fine fragment of a lion's face. Only the right brow, cheek and part of the nose remain. On the face is a very fine, thick deep cream slip, the muscles and other details being marked by black lines. The eye is brown with a black pupil. The nostrils and the inside of the mouth are brownish-black. Length from nose to top of head, m. 0·07. Second half of VI. Century.

Fig. 7.

(18) Argive Heraion, "Lower field." Athens, National Museum (No. 134).

A fragment of a lion's head: part of the right brow, eye and cheek. The flesh is covered with a fine polished ivory slip; the eye had a brown iris and black pupil and outer ring; the gums were dark red. The mane was rendered by a series of little tufts in low relief, painted with the same ivory slip as the face, but each marked by a little golden brown or dark red line in the middle. Pale red clay. Length from

inner corner of eye to tip of mane m. 0·16, ht. m. 0·10. Second half of VI. Century.
Ch. Waldstein, *The Argive Heræum*, p. 130 (Edward L. Tilton), pl. xxii.

(19) Athens. Acropolis Museum, No. 4931.
The upper part of a lion's head, consisting of the mane from ear to ear, the forehead, right eye and beginning of the cheek and both ears. It was covered with a deep cream slip to represent the tawny skin. The ears are small and rounded; the mane is in two rows of small detached tufts. On the mane are traces of bright blue. The head was originally a fine piece of work, but now is badly mutilated. It was set against a background and masked a water-spout. Pale red clay. Present ht. m. 0·13, width m. 0·235. End of VI. Century.
Fig. 41.

(20) Delphi. Delphi Museum.
The right side of the upper jaw, cheek and eye of a lion. The eye has a white ball and a black iris within which is a white circle with a purple spot in the middle. VI. Century.

(21) Halæ. Thebes Museum (No. 165).
Two fragments of a very large lion's head and mane, the latter indicated by grooved lines; cream clay, yellow slip. It is much too large for the early revetment and the walls are very thin, which would indicate that it was merely decorative, and did not serve any structural purpose. End of VI. Century.

(22) Athens. Acropolis Museum, No. 97 (No. 161).
On the corner slab of a cornice with laurel sprig above lotus and enclosed palmettes is a small lion's head spout. The head is so rubbed that details are undecipherable, but it projected for a distance of m. 0·12. Early V. Century.
Fig. 29.

(23) Athens. Acropolis Museum, No. 114 (No. 198).
The cornice with Lesbian cyma above lotus and palmettes had a lion's head at the corner of the lateral sima. It is now almost destroyed. Beginning of V. Century.
Weickert, *Das Lesbische Kymation*, p. 29, note 3, p. 62, No. 19; *Cat. Acrop. Mus.*, ii, pp. 294 f., No. 114.

(24) Delphi. Delphi Museum.
A fine fragment of the lower jaw of a lion with protruding tongue as if for a water-spout. The flesh is cream with rows of brown spots; the tongue is red, the gums black, the large canine teeth are white. Tip of tongue to root m. 0·09. First half of V. Century.

(25) Athens. Acropolis Museum, No. 77 (No. 169).
A sima with a double design of palmettes and lilies. In the middle of each slab was a water-spout masked by a lion's head. There are traces of the lion's mane and of the hole for the water. Second half of V. Century.
Fig. 39. Casson, *Cat. Acrop. Mus.*, ii, p. 289, No. 77; Wiegand, *Poros Architektur*, p. 186, fig. 199; Le Bas, *Voyage Archéol.*, ii, 2, No. 1; Athen. Inst. Photos., Acropolis 733*a*, 733*b*.

(26) Athens. Acropolis Museum, No. 89.

A lion's head of a vigorous type, badly damaged. The mane frames the face ; the eyes are large and widely open, the muzzle is rather pointed. Deep cream clay. No traces of colour. Ht. m. 0·245, width m. 0·255. V. Century.

Casson, *Cat. Acrop. Mus.*, ii, p. 290, No. 89, fig. in text ; Wiegand, *Poros Architektur*, p. 187, fig. 201 ; *Olym.*, iii, p. 42 ; Koch, p. 77.

(27) Olympia, Treasury. Olympia Museum (No. 194).

A cornice with cream lotus and anthemia has a coffer-shaped block at the angle. On the top is a sunk square for the lateral akroterion, and at the side of the lateral sima are traces of a lion's head. Second half of V. Century.

Olym., ii, p. 203.

(28) Corinth. Old Corinth Museum ; Athens, National Museum (No. 181).

One slab of a cornice with egg and dart above a cymation with cream lotus and nine-leaved anthemia formed the left corner of the cornice. On the side of the lateral sima are traces of a lion's mane in high relief, raylike tufts of hair painted cream and marked by grooved lines, and also of the left ear. The head covered the whole fascia, the black ground of which is still preserved, but the design has disappeared. A small piece of the mane in the museum at Athens shows that it was a double ruff, and that the grooved markings were coloured black and dark red. Present ht. of cornice fragment m. 0·09, length m. 0·095. End of V. Century.

Fig. 82.

(29) Thebes. New York, Metropolitan Museum, No. 20,252.

A lion's head spout said to have come from Thebes. The lion's face is very well modelled with small, deep-set eyes and open mouth, but the canine teeth are clenched. The face is coloured black, the mane is in short tufts all along the scruff of the neck. The head was turned slightly to right, which emphasised the fact that the beast was in an attitude of alert attention. Red clay, cream slip. Ht. about m. 0·15. V. Century.

Figs. 121, 122.

(30) Elis, Halls A and B. ? Museum (No. 144).

Fragments of a sima and lions' head water-spouts. V. Century.

O. Walter, *Oesterr. Jahresh.*, xvi (1913), *Beiblatt*, col. 148 ; Emil Reisch, *op. cit.*, col. 93 ; *A.J.A.*, xxvi (1922), p. 100.

(31) Elis, in the bed of the River Peneios. ? Museum (No. 144).

" The fragment of a water-spout in the shape of a lion's head, as well as abundant sherds of Hellenistic and earlier times." V. Century.

O. Walter, *Oesterr. Jahresh.*, xvi (1913), *Beiblatt*, col. 145.

(32) Argive Heraion, " West Buildings." Athens, National Museum ; Argos Museum (No. 176).

Part of the square block from the right angle of the raking cornice is painted black on the front surface. On it was a lion's head in high relief ; only traces of the loose locks of the mane and of the right ear are preserved. The clay is pale red and was covered with a fine cream slip. At the back of the block a rough channel for water

is visible. There is another piece of the mane in Athens, and still other fragments of the heads in the museum at Argos. Ht. of angle block which was entirely covered by the head m. 0·125. End of V. Century.

(33) Sikyon. ? Museum (No. 135).

A large fragment of a lion's head spout. V. Century.

A.J.A., v (1889), p. 281 ; *Papers of the Am. School in Athens*, v (1886–90), p. 15.

(34) Pireaus. Paris, Coll. Dutuit, No. 282.

A small, but very fine head of a lion. The mane is in detached, upstanding locks in five series of ruffs. The teeth are almost closed, which produces the effect of a ferocious snarl. Details of wrinkles, eyes, etc., are incised, the eyes being rendered by a vertical line within a circle. Pale red clay, now without slip or colour. Late V. Century.

(35) Pireaus. Paris, Coll. Dutuit, No. 283.

A very similar lion's head, but here the mouth is wider open and the canine teeth do not meet as in the other example. The mane is in smaller strands and is parted in the middle. The eyes are incised with a point only. Late V. Century.

(36) Greece (without further indication). Paris, Musée du Louvre, Salle K, "*Dernières acquisitions*, 1923."

A very fine head of a lion. The eyes are drilled and painted black, the nostrils and gums are black. Only the forehead, eyes, nose and upper jaw are preserved ; the mane has been entirely destroyed. Extremely fine cream clay. About two-thirds life size. Excellent work. Late V. Century.

(37) Olympia. Olympia Museum.

Fragments of a cornice so battered that the design, cream lotus and anthemia on a black ground can hardly be discerned. One of the three fragments is the corner block with remains of a lion's head. End of V. Century.

Olym., ii, p. 203.

(38) Athens. London, British Museum, C. 905–7 (No. 208).

A lateral sima with a delicate design of lotus and anthemia in low relief. In the middle of each slab a lion's head stands out in high relief ; it masked the water-spout, and the water escaped through the open mouth. The mane is in crisp, pointed tufts, bristling over the head. The heads are all individually treated, and each one differs from the others in details. No colour. Deep cream clay. Three examples. IV. Century.

Brit. Mus. Cat. Terrac., p. 294 ; Ellis, *Townley Gallery*, i, p. 155 ; Birch, *Ancient Pottery*, 2nd ed., p. 116.

(39) Karystos, Eubœa. Chalkis Museum, No. 645 (No. 209).

The lions' heads which masked the water-spouts had manes in two ruffs ; the mouth was widely open showing the rictus, but no teeth were visible. Cream clay, red in breaks : no colour. V.–IV. Century. Two examples.

G. A. Papabasileios, Πρακτ., 1908, p. 109, fig. ζ.

(40) Corinth. Old Corinth Museum.

A fragment of a gutter with double stopped meander. On the gutter are traces of a lion's mane in realistic strands painted dark red. IV. Century.

(41) Delphi. Delphi Museum.

Pieces of a mane in high relief with lively strands coloured dark red. Bright red clay, cream slip. There are two pieces, equally well worked at the back, which perhaps signifies that they belonged to a statue in the round rather than to an architectonic piece. V.–IV. Century.

(42) Delphi. Delphi Museum.

A fine piece of the left side of a lion's mane in very fine strands, quite realistic in treatment. V.–IV. Century.

(43) Delphi. Delphi Museum.

The lower jaw of a lion on a large scale. The gums are black and the tongue dark red. Reddish-grey clay, very thick cream slip. Tip of tongue to root about m. 0·10. IV. Century.

(44) Epidauros. Epidauros Museum.

There is an angle block of the cornice with cream lotus and eleven-leaved anthemia. Round the corner on the lateral sima are traces of a lion's mane depicted in fine strands. IV. Century.

(45) Phlius. Boston, Museum of Fine Arts, No. 98,162.

The right half of a lion's head quite realistically treated. The beast has deep-set eyes and a mane in heavy locks: the lips are parted and show the clenched teeth. Length m. 0·17, greatest width m. 0·14. Early IV. Century.

H. S. Washington, *A.J.A.*, xxvii (1923), p. 440, fig. 2.

HEADS OF ANIMALS

(1) Thermon, Temple of Artemis. Kephalovryso Museum (No. 49).

Fragmentary heads of dogs with long, pointed muzzles and deep-set eyes. The faces are cream, the teeth white and the gums red, in contrast to the usual practice for lions' heads, where the gums are painted black. First half of VI. Century.

K. A. Rhomaios, Ἀρχ. Δελ., i (1915), Παράρτημα, p. 47; *Arch. Anz.*, 1915, col. 195.

(2) Thermon. Kephalovryso Museum.

Two heads of griffins which served as water-spouts. The creatures have very pointed ears and gaping beaks. Red clay, now without any colour. VI. Century.

TRIANGULAR ANTEFIXES

(1) Athens. Acropolis Museum (No. 25).

The antefix fits exactly over the end of the cover-tile without exceeding it in any direction. The upper edge forms an obtuse angle and the short sides are straight. The lower edge, now broken, was also straight, but at the bottom, in the middle of the field, a plain triangular space is marked off by a little ridge in relief. The design in the field is in low relief, very thick stems which rise from the apex of the lower

triangle, curve upwards, and then sweep downwards towards the outer corners of the field, where they turn up and end in spirals, diminishing in thickness to a tapering point. These stems are separated by a three-petalled flower with lozenge-shape calyx. The whole design is painted dark red on a cream ground. Broken: two-thirds of the righ half and almost all the incuse.

Another example shows the middle of the design only, but a third fragment, with the end of the right stem and spiral, may have been part of the same antefix. It is entirely without colour.

Fig. 18. Athen. Inst. Photo., Akrop. 721.

(2) Corinth, "West of part just North of *Agora* wall, m. 4 deep. May 8th." Athens, National Museum (No. 26).

Triangular antefix with straight sides. The field is bordered by a little ridge. The left half of the bottom edge was cut away diagonally to fit over the top of the sima which sloped up towards the right side of the slab. The right half of the antefix was moulded on to the left part of the sima slab in such a way that the antefix was moulded in one with one sima slab, and fitted over the adjoining slab on the left. The sima was decorated with large single guilloche. The design on the antefix is exactly like the one from the Athenian Acropolis, except that the stems are not quite so thick, and the flower is more pronounced, with a longer calyx. The design is painted black on a cream ground. Cream clay. There are two fragments, but they do not fit together; one shows the middle of the design and the greater part of the left stem, the other gives the right spiral. The original height was about m. 0·15, width m. 0·22. Present length of cover-tile m. 0·17.

Fig. 70.

(3) Delphi, *temenos*. Delphi Museum (No. 27).

Triangular antefix which covers exactly the end of the cover-tile. Thick curving stems in low relief, separated by a three-petalled flower. From faint traces of colour preserved it seems to have been painted black on a cream ground. Only the middle and left half of the antefix are preserved. Cream clay.

(4) Eleusis. Eleusis Museum (No. 28).

The field is framed by a little ridge which rises towards the middle, thus making a triangular space left unpainted. Thick stems curve outwards towards the lower corners of the field, turn up and end in spirals; the stems are separated by a three-petalled flower. The design is in low relief, painted black on a cream ground.

A fragment of a second antefix with the right stem and spiral also exists: it is moulded on the top of a sima slab decorated with single guilloche.

Schliemann-Dörpfeld, *Tiryns*, p. 337; Koch, p. 79, fig. 36.

(5) Orchomenos in Bœotia. Chæronia Museum (No. 29).

A triangular antefix with straight sides. The face is decorated with a tiny double ridge to frame the field which is cut away triangularly at the bottom. In the field thick stems in relief rise from the apex of the triangle, sweep outwards towards the sides of the field and curve downwards into elementary spirals, but there are no eyes. Between them is a five-petalled flower. The clay is dull red: faint traces of black on the stems. Ht. m. 0·09; width m. 0·19; length of cover-tile preserved m. 0·25.

Fig. 106.

(6) Tiryns. Present location unknown (No. 30).

The moulded rim rises into a triangle at the lower edge. Thick stems curve outward and end in spirals which coil upward. They are separated by a five-petalled flower with a calyx which assumes almost the aspect of a palmette. The design is reddish brown on a light ground. Cream clay. The antefix is broken in two places, but fits perfectly. A piece is broken away at the top.

Fig. 108. Schliemann-Dörpfeld, *Tiryns*, pp. 336 f.; O. Benndorf, *Oesterr. Jahresh.*, ii (1899), p. 41, fig. 43; Frickenhaus, *Tiryns* (Athens, 1912), i, pp. 9–11, fig. 8; C. W. Blegen, *Korakou* (Boston and New York, 1921), p. 130; Koch, p. 85, fig. 39; Athen. Inst. Photo., Tir. 605.

(7) Delphi. Delphi Museum (No. 31).

A small triangular antefix with straight sides, the field framed by double ridges. It resembles the antefix from Tiryns, but the bottom edge is straight. The stems are slenderer and end in spirals; they are separated by a five-petalled flower, and seem to spring from another small reversed flowerette. All colour has disappeared. Red clay.

(8) Ægina. Ægina Museum (No. 32).

The field is bordered by a ridge which rises at the bottom to leave free a triangular space. Thick stems curve outward and end in spirals filled by large eyes. The stems are divided by a three-petalled flower, and a small leaf, tucked in between the spiral and the stem, fills the space between them and the top border. The colour has almost vanished, but it was once dark red on a cream ground. Cream clay. Broken: the end of the right half and the lower edge. Present ht. m. 0·07; original width m. 0·20.

Fig. 5. Furtwängler, *Ægina*, p. 173 (E. Fiechter), pl. xlviii, 2; Frickenhaus, *Tiryns*, i, p. 10.

(9) Epidauros. Epidauros Museum (No. 33).

Thick stems curving outward and ending in spirals filled by eyes and separated by a three-petalled flower; between the stem and the spirals is a filling leaf. The left half of the antefix is moulded on top of the sima slab decorated with single guilloche. The design is painted dark on a light ground.

Frickenhaus, *Tiryns*, i, p. 10; Koch, pp. 85 f.

(10) Delphi. Delphi Museum (No. 34).

Thick stems ending in spirals and separated by a three-petalled flower. There is a leaf filling between the stem and the spiral, and the stems rise from a reversed flowerette. No colour. The lower edge of the antefix is straight. The cover-tile was rounded inside, and in the wall of the right side, at the bottom, is a round hole for a nail. Only the right half is intact. Ht. m. 0·125; original width m. 0·21.

(11) Ægina. Ægina Museum (No. 35).

The ridge moulding extended only down the sides and along the bottom edge, which was straight. The design, in low relief, is more elaborate than any of the preceding examples. The stems are linked by a horizontal band; they make large spirals in the middle of the field, curve outward and end in smaller spirals. They

are separated by one three-petalled flower, and another serves as filling between the big spirals and the stem, whilst a leaf is inserted between the smaller spirals and the lower edge. Broken: the left half. Cream clay with black particles. Present ht. m. 0·07; original width m. 0·22.

Fig. 5.

(12) Troezen. Athens, National Museum (No. 36).

The field of the antefix is framed by a little black ridge and the bottom line is straight. The design in relief consists of thick black stems which make large spirals coiling upwards in the middle, and small ones coiling downward at the sides. They are separated by a three-petalled flower with red outer and black middle petals; the horizontal band uniting them is red, and a large single red petal hangs down below the stems. Below the stems is one red filling leaf and between the big spiral and the stem is a filling red-black-red flower with red calyx. The antefix is set a little back from the edge of the gutter decorated with single guilloche, and therefore the base is straight. Only the right half and the middle of the antefix are preserved, but there is another bit with the left corner. Dark purplish red clay. Ht. m. 0·08; original width m. 0·22; present width m. 0·135.

Ph. E. Legrand, *B.C.H.*, xxix (1905), p. 273, fig. 2; Koch, p. 86, fig. 40.

(13) Argive Heraion. Athens, National Museum (No. 37).

The exact outline of this antefix cannot be ascertained, for it is so damaged that only the right half with the side edge is preserved, but that is quite plain, without any moulded border. The design in low relief represents thick stems which curve outward and end in spirals filled by a small eye; below the stems is a reversed lotus, the petals sweeping round until the points touch the edge of the field. The colour is now quite faded. Present ht. m. 0·095; width m. 0·105.

A second fragment, consisting of the right upper corner, shows the spiral and small eye. There is no colour on the relief, but here the upper surface of the cover-tile remains; a dark red band was painted all round the edge of the cover-tile, the rest being coated with a cream slip. Cream clay. Present ht. m. 0·06.

Fig. 6.

(14) Argive Heraion. Athens, National Museum (No. 38).

The right lower half of a triangular antefix. The thick stems end in spirals with eyes and are linked by a narrow horizontal band, below which is a reversed lotus. Sufficient of the centre remains to demonstrate that the lotus was highly conventionalised and had no middle petal. The field is covered with a cream slip, and the design, which is now colourless, must have been dark. A red band is painted round the edge of the cover-tile, which was otherwise covered by a cream slip. Present ht. m. 0·08; original width m. 0·22.

Fig. 6.

(15) Argive Heraion, "West Building." Athens, National Museum (No. 39).

Two-thirds of an antefix, triangular at the top with straight sides and bottom line. Here the triangle above is modified, for it makes a peak in the middle, slopes down on each side, and then up again to the upper corners. The design in low relief depicts thick stems curving outwards and ending in spirals with eyes. They are linked by a

horizontal band above a reversed lotus, and separated by a five-petalled flower, the outline defined by a painted line. Broken: left end; the top bit was broken, but fits on. A dark red design on a cream ground. Ht. m. 0·12, original width m. 0·21. This antefix has the peculiarity that it was not moulded directly over the end of the cover-tile, but was flat at the back and covered with a cream slip. At the bottom was the curve of the roof-tile.

Fig. 6.

(16) Argive Heraion, "S. Slope." Athens, National Museum (No. 40).

Another fragment has just the middle of the design, the flowers and the beginning of the stems. The outline is traced by a little raised rim. The design is painted dark red on a cream ground. Cream clay. It seems to be on rather a larger scale than the previous example, because, although little more than half the height is preserved, it measures ht. m. 0·085, width m. 0·08.

Fig. 6.

(17) Argive Heraion. Argos Museum, No. 235 (No. 41).

Only the right half is preserved, showing the thick stem curving outward and ending in spirals with eyes. In the middle is a fragment of the flower, the petals outlined by a raised rim. Below the stems was a reversed lotus. The design is identical with the preceding one, but here it is painted cream on a dark red ground. Present ht. m. 0·09.

(18) Corinth. Athens, National Museum (No. 42).

The left half of an antefix with the thick stems curving outward and ending in a spiral filled with an eye. The flower in the middle has five petals. The design was cream on a black ground, but the colour has almost disappeared. The top and side edges of the cover-tile are painted with a dark red band. Present ht. m. 0·07; original width m. 0·22.

A second example gives the left stem and spiral and one petal of the flower.

Fig. 70.

(19) Argive Heraion, "From East End of St[oa ?]." Athens, National Museum (No. 43).

The middle and left upper half of an antefix. The relief is very flat, and not rounded as in the other examples. Very broad stems curve outward and end in spirals; they are linked by a bar and separated by a five-petalled flower without any calyx. Below the bar are traces of the reversed lotus. The design is painted cream on a black ground. The cover-tile had a cream slip, and round the edge was a red band. Present ht. m. 0·08; width m. 0·22.

Fig. 6.

(20) Thermon. Kephalovryso Museum (No. 46).

A triangular antefix, all the top of which is broken, so that only the lower part of the design remains. The bottom edge is straight, and there seems to be no border round the field. What is still preserved of the design in relief shows a reversed lotus of the square archaic type, with solid outer petals and five smaller ones in the centre. The thick stems curve down on either side of the flower and end in spirals, but have no eyes. The stems and outer petals of the lotus are outlined by a tiny rim which throws the motives into even higher relief. There are traces of red and black details

on a cream ground. Rather coarse clay covered with a finer top layer about m. 0·015 thick, in which the design is modelled. Original ht. m. 0·135, width m. 0·23.

Fig. 143. Ἀρχ. Ἐφ., 1900, col. 193, pl. x, 4; K. A. Rhomaios, Ἀρχ. Δελ., ii (1916), p. 187; Koch, pp. 71 f.; Athen. Inst. Photos., Akar. 270, 312.

(21) Thermon. Kephalovryso Museum (No. 46).

A triangular antefix with straight sides. Here the field is bordered by a moulded rim which follows the contour of the top. The design leaves much of the field free, for it represents a delicately-wrought reversed lotus with very slender stems which sweep out towards the sides of the field, and turn up at the ends without making real spirals. The outer lotus petals are much indented and quite different from the solid archaic type. The middle of the flower consists of four petals, graduated in length, and above, between the stems, is another four-petalled flower. The horizontal band which links the stems is the only thick, heavy detail in the whole composition. The design was painted red on a cream ground. Coarse clay with a finer top layer. The antefix is precisely the same shape as the cover-tile, except that the straight bottom edge hung free for a distance of m. 0·03–4. Ht. m. 0·135, width m. 0·23. A very curious point about these antefixes is that they seem to have alternated on the same roof with the disc antefixes decorated with rosettes: that is to say, from the ridge-pole to the eaves extended lines of cover-tiles alternately rounded and triangular, the former terminated in the disc antefixes, the latter in these triangular specimens.

Fig. 144. Ἀρχ. Ἐφ., 1900, col. 195, fig. 5, pl. x, 5; Rhomaios, Ἀρχ. Δελ., ii (1916), p. 187; Koch, pp. 71 f.; Athen. Inst. Photo., Akar. 270.

(22) Athens. Acropolis Museum (No. 44).

There are several fragments of fine triangular antefixes with straight sides. The design in relief is a very compact one of a group of five palmette-like leaves rising above bands which intertwine and then widen out at the sides, in order to make spirals which coil inwards and are linked by a small band. Between this band and the edge of the field is a diamond filling; from the other side of the band a small five-leaved palmette turns toward the centre. The large leaves are alternately black and cream on a deep red ground and are outlined by a little rim. The clay is deep red. There are at least three examples.

Fig. 19.

(23) Delphi. Delphi Museum (No. 45).

The upper edge is triangular in shape, the bottom and sides are straight. The design in relief depicts an elementary seven-leaved palmette, resembling a half rosette, above a large reversed lotus. The lotus stems are slender and curve downward, following the contour of the petals, then turn up and blossom into lotus buds. Reddish purple on a cream ground. Three examples.

Fig. 89. Koch, p. 104, fig. 50.

SEMICIRCULAR ANTEFIXES

(1) Olympia, Heraion. Olympia Museum; Berlin Antiquarium (No. 11).

The semicircular antefix was somewhat higher and broader than the rounded cover-tile on which it was moulded; its horizontal bottom edge hung down m. 0·075 below the cover-tile in order to mask the space between two curved roof-tiles. The

cover-tile itself is unusually short, and must have been covered by the next tile of the row. There was a vent hole in the middle of the antefix concealed by : (*a*) plastic rosette with cream and purple petals ; (*b*) wide plain black zone ; (*c*) cream torus ; (*d*) larger black torus ; (*e*) purple and black leaf ; (*f*) black convex edge. The zone surrounding the rosette is now plain, but there are certain fragments, now in Berlin, with guilloche, and others in Olympia with scale pattern, which seem to imply that it was once decorated. Those in Berlin have : (*a*) plain zone ; (*b*) convex zone with single guilloche, the bands black and reddish-brown with incised outlines ; (*c*) cream torus ; (*d*) black torus ; (*e*) shallow moulding with leaf. Others in Olympia have : (*a*) moulding like triple toroi ; (*b*) zone with large single guilloche, the bands black and reddish-brown with incised outlines ; (*c*) cream torus ; (*d*) larger black torus ; (*e*) fascia—break. At the back the smooth surface is coloured cream.

This indicates that there were two variants of the antefixes, a fact further proved by pieces, both in Olympia and in Berlin, of the outer edge with two distinct types of leaf. One such piece has : (*a*) plain black zone ; (*b*) double toroi separated by deep grooves ; (*c*) very broad leaf separated by a slender black dart. The leaf is now indistinct, but appears to have been black with a red border, and red with a black border, divided by a grooved outline. The other type consists of : (*a*) plain black zone ; (*b*) double toroi ; (*c*) closely set narrow recurved red and black leaf on a black ground ; (*d*) convex moulding. On another fragment, otherwise identical, instead of the plain black zone there is a large single guilloche, the bands black with incised outlines, the eyes black with a compass hole in the middle. Yet another bit, also in Olympia, has : (*a*) plain black zone ; (*b*) zone with large single guilloche, the bands red and black with incised outlines, the eyes black ; (*c*) double toroi.

As all the fragments were found near together, and with them innumerable sherds of the cover-tiles and roof-tiles to which they belonged, it is possible that the two varieties of antefix alternated on the same roof, for the differences, although quite marked, are only those of ornamental motives, and not of dimensions, clay or technique. The base is painted black without any ornament. The clay is well baked and varies in tone from light red to greenish-grey. The antefixes were made in moulds, and the designs were drawn with a compass ; white was laid on a couch of black, but otherwise the colour was applied directly on the slip. The colours were then baked, and the work shows a very high degree of technical skill. Second half of VII. Century.

Fig. 116. *Olym.*, ii, pp. 191 f. (R. Bormann), figs. 4, 5, pls. xcviii, 1, cxvi, 1 ; Koch, pp. 47 f. ; Athen. Inst. Photo., Ol. 188.

(2) Sparta, precinct of Artemis Orthia, " Trench B." Sparta Museum (No. 14).

A semicircular antefix with horizontal lower edge which hung down for m. 0·03 below the bottom edge of the cover-tile. The very pure, compact clay is pale red in tone and is covered with a polished cream slip, on which the design was drawn with a compass and painted in the " black figured " technique : (*a*) plain black circle ; (*b*) wide zone of whirligigs, or " *lanulæ*," in red and black on a cream ground ; (*c*) border with dentils painted only in red on a black ground. The straight lower edge was smoothed, but was not covered with a slip. The cover-tile was washed black. Ht. m. 0·125, width at base m. 0·26. VII. Century.

R. M. Dawkins, *A.B.S.A.*, xii (1905–6), p. 322 ; Koch, p. 92, fig. 43.

(3) Epidauros Limera, Temple of Apollo Hyperteleates. Bonn, Akademisches Kunstmuseum, D. 105 (No. 20).

A semicircular antefix exactly covering the end of the rounded cover-tile, except that a border of m. 0·04 hung free. It is of pale red clay, covered with a reddish-brown polished slip, and the design is drawn with a compass. In the middle was a plain circle, and around this a wide zone of whirligigs, or "*lanulæ*," bordered by a zone now plain, but probably originally adorned with a design in colour. The colour has faded from the whirligigs, but they must also have been picked out in red and black. Ht. m. 0·175, width m. 0·28. End of VII. Century.

Koch, p. 95, fig. 46.

(4) Bigla (Tegea). Piali Museum (No. 17).

Four fragments of semicircular antefixes of red clay: (*a*) plain black circle; (*b*) whirligigs drawn with a compass and painted red and black on a cream ground. The outer border is broken, or too defaced to make out the design which was undoubtedly painted dentils in red and black. Width m. 0·22. End of VII. Century.

(5) Thermon. Kephalovryso Museum, No. 243 (No. 21).

A thick round disc rising high above the rounded cover-tile to which it was attached. On the front surface is: (*a*) small plain black circle; (*b*) whirligigs drawn with a compass and painted red and black on a cream ground; (*c*) narrow border, now plain. Original ht. m. 0·205, width m. 0·265. The back surface is covered with a slip. End of VII. Century.

K. A. Rhomaios, Ἀρχ. Δελ., ii (1916), p. 187; Koch, p. 73.

(6) Bassæ, Temple of Apollo. Athens, National Museum (No. 4).

Fragmentary antefixes with a design in relief of seated sphinxes facing towards the middle, and each raising one paw. In the field above their heads is a disc (originally treated as a rosette ?). The only colour now discernible is black. Early VI. Century.

Fig. 59. K. Kourouniotis, Ἀρχ. Ἐφ., 1910, col. 276, figs. 4, 5; Karo, *Arch. Anz.*, 1911, col. 130; *A.J.A.*, xvi (1912), p. 123; Koch, p. 90.

(7) Kotilyon, Northern Temple. Athens, National Museum (No. 6).

A semicircular antefix with a design in low relief of heraldic sphinxes seated facing towards the middle, and each raising one forepaw. Above, in the middle of the field, is a disc (rosette ?). Early VI. Century.

K. Kourouniotis, Ἀρχ. Ἐφ., 1903, col. 164, fig. 4; Koch, p. 90.

(8) Delphi. Delphi Museum, No. 518.

Part of an antefix with a seated sphinx in relief, facing left. Only the right side is preserved, and therefore the motive must have been the heraldic one of seated sphinxes confronting each other. The sphinx's hair is in "pearl-locks," and the type is the well-developed one of the V. Century. The clay is red with red particles: the ground of the relief is deep cream; the sphinx, now colourless, seems once to have been dark red. Present ht. m. 0·13, width m. 0·14. The antefix was moulded on a low cover-tile, which starts m. 0·04 from the bottom of the antefix. V. Century.

(9) Thermon. Kephalovryso Museum; Athens, National Museum (No. 46).

Disc antefixes rising above the rounded cover-tile on which they were moulded. The colour on most specimens has faded, but on one in Athens is a cream multi-

petalled rosette on a black ground. Diameter, m. 0·26. These antefixes had the peculiarity that they alternated on the same roof with the triangular antefixes adorned with lotus and stems. Beginning of the VI. Century.

K. A. Rhomaios, Ἀρχ. Δελ., ii (1916), p. 187 ; Koch, p. 73, fig. 31 ; Athen. Inst. Photos., Akar. 269, 313–16.

GORGONS' HEADS

(1) Thermon. Kephalovryso Museum (No. 21).

An akroterion which is broken at the bottom, so that it is uncertain whether it was a complete round or semicircular. It evidently capped the end of the cover-tile, for at the back the beginning of the tile can be traced following the contour of the antefix. On the face of the antefix a Gorgon seems to have been represented in high relief, but it is almost entirely destroyed. VII. Century.

Koch, p. 56 ; *Athen. Mitt.*, xxxix (1914), p. 238.

(2) Thermon. Kephalovryso Museum (No. 48).

Fragment of an akroterion, apparently circular in shape, bordered by a ring of broad concave leaves. In the middle, in high relief, is a roughly wrought Gorgoneion. The gaping mouth with two rows of even teeth and sharp tusks in the corners is still preserved ; the tongue protruded, but there was no beard. On a smaller fragment is part of the forehead with spiral curls of hair in relief. End of VII. Century.

Fig. 140. Ἀρχ. Ἐφ., 1900, col. 210, fig. 9 ; Koch, p. 71 ; Athen. Inst. Photo., Akar. 282.

(3) Corcyra, large temple, " Mon Repos." Corfu Museum (No. 22).

A badly damaged antefix which exactly caps the end of the rounded cover-tile. The front is adorned with a very archaic Gorgoneion, with hair arranged in spiral curls round the forehead, and in waved strands hanging down behind the highly placed ears. The incised band round the head gives the effect of a cap or diadem to the crown of the head. The almond eyes were plastically rendered. The mouth gaped to show the teeth and the sharp tusks in the corners, and the lips were represented as a thick rim. There are fragments of two heads, and they must have been very large, about m. 0·60 in height. These heads alternated on the sima with the lions' heads of the water-spouts. VII. Century

Fig. 64. K. A. Rhomaios, Ἀρχ. Ἐφ., 1914, p. 140 ; Dörpfeld, *Athen. Mitt.*, xxxix (1914), p. 172, fig. 6 ; Koch, p. 96 ; Athen. Inst. Photos., Corf. 3, 239, 240, 241.

(4) Olympia. Olympia Museum (No. 50).

Sima with gigantic meander. Above it are the remains of cover-tiles, the end capped by very mutilated Gorgoneia. The only vestige of colour is a red fillet round the hair, and red on the iris of the eyes. VII.–VI. Century.

Olym., ii, p. 202 (R. Bormann), fig. 26 ; Athen. Inst. Photo., Olym. 434.

(5) Olympia. Olympia Museum.

A semi-elliptical antefix which is not moulded over the opening of the cover-tile, but, instead, shows at the back the attachment, m. 0·01 thick, of the flat roof-tile, the system employed for the triangular antefix from the South Slope, Argive Heraion. On the front surface, in a sunk triangular field, is a Gorgoneion in relief. The hair

is in solid locks over the forehead and hung down in two " pearl-locks " behind each ear ; the almond eyes are set in lids rendered by little raised ridges, the pointed nose projects sharply above spreading nostrils. The open mouth shows two rows of even teeth, clearly separated one from another, and at each corner is a pair of sharp tusks. The ear is placed too high, and is leathery and lacking in detail. From behind the cheek a serpent writhes outward, rearing its head in defiance. Details, such as the hair, lips, sharp edges of the brows and eyes, the teeth, serpent and framing rim are picked out partly in light red, partly in dark reddish-brown. Broken : nearly all the left side. Ht. m. 0·255, original width about m. 0·38. VI. Century.

Fig. 119. *Olym.*, iii, p. 43, pl. viii, 8 ; Athen. Inst. Photo., Olym. 434.

(6) Kriaria, Ptoon. ? Museum (No. 51).

An elliptical antefix which caps the end of the cover-tile. The whole of the front surface is covered by a Gorgoneion in relief, without border of any kind. The Gorgon's hair is in spiral curls over the forehead and hangs in numerous " pearl-locks " on each side of the face ; the ears are placed rather high ; the immense round eyes are arched over by thick black brows ; the nose has a sunken bridge and trifoliate nostrils. The mouth is open to show two rows of even teeth, but there are no tusks or protruding tongue, neither is there any trace of a beard. On the forehead are two red spots, perhaps to enhance the frightful aspect of the monster. Second half of VI. Century.

B.C.H., xxxi (1907), p. 185, fig. 1.

(7) Athens. Acropolis Museum, Nos. 78–87 (No. 52).

Semi-elliptical antefixes without any special base or edge. On the front, in very sharply wrought relief, is a Gorgoneion which covers the whole field. The hair is treated in little black knobs over the head and in spiral curls round the forehead. The face is very broad, with wrinkled forehead and puffy cheeks. The brows in relief are sharply arched ; the eyes, set in well-formed lids, are widely open and almost squinting. The open mouth displays two rows of even teeth and sharp tusks on each side of the protruding tongue. The ears are covered by the hair, but in the lobes are disc earrings. From below the chin on each side a bearded serpent coils outward. The lips, tongue, gums and earrings are dark red ; the pupils of the eyes, hair and serpents are black. The flesh is deep cream. Ht. m. 0·195, width m. 0·20. Pieces of ten antefixes. End of VI. Century.

Cat. Acrop. Mus., ii, p. 290, fig. in text, p. 426 ; Ludwig Ross, *Arch. Aufsätze*, i, pl. v ; Collignon, *Mythologie de la Grèce*, p. 345, fig. 129 ; Roscher, *Real-Lex.*, i, col. 1716 ; Wiegand, *Poros Architektur*, fig. 202*a*, *b* ; Koch, p. 78, fig. 35.

(8) Athens. Acropolis Museum, No. 88.

Part of a large terra-cotta mask, probably an antefix. Only the ear and part of the hair remain. It is worked in the round, and not in low relief like the preceding numbers. Ht. m. 0·11, breadth m. 0·085. End of VI. Century.

D. Brooke, *Cat. Acrop. Mus.*, ii, p. 426, No. 88.

(9) ? Chæronia Museum, No. 412.

Part of an antefix with the head of a Gorgon. Only the crown of the head, forehead, left eye and part of the cheek are preserved. The hair is in two rows of large spiral curls. Pinkish clay, cream slip. V. Century.

(10) Hagios Menas, Cephalonia. ? Museum (No. 47).

Antefixes " with a stereotyped head of Medusa, very beautiful examples of ancient terra-cotta work." VI. Century.

Πρακτ., 1912, p. 106; Ἀρχ. Ἐφ., 1912, p. 268; *A.J.A.*, xv (1914), p. 390.

(11) Mantinea. ? Museum.

A fragmentary semi-elliptical antefix decorated with a Gorgoneion in relief. A little bit of the left side of the brow and eye is all that remains, with some of the serpents which writhed around the head against the background of the antefix. V. Century.

Fougères, *Bibl. des Éc. fr.*, lxxvii (Paris, 1897), p. 371, fig. 52.

(12) Olympia, Bouleuterion. Olympia Museum; Berlin Antiquarium (No. 148).

The lateral sima was adorned with heads of Gorgons. The hair was parted and smoothed back to make three spiral curls on each side of the face, which is round and soft, with widely spaced eyes, spreading nostrils, mouth open, but not gaping, and showing the upper row of teeth and protruding tongue. On the head was some ornament, probably a pair of serpents which reared up and overshadowed the face. The reddish clay was covered with a layer of finer cream clay. The hair, brows, edge of lids, iris and pupils of eyes were painted violet, turning dark brown; the tongue and lips were brownish-red. Ht. and width m. 0·17. Several pieces of different heads were found, together with the palmettes and volutes of the cresting, before the east front of the Bouleuterion. Middle of V. Century.

Olym., iii, pp. 43 f., fig. 50, pl. viii, 9.

HUMAN HEADS

(1) Sakónina, Ætolia. Kephalovryso Museum (No. 23).

A very primitive human head modelled by hand. The eye sockets are hollowed out of the mass, the eyes are lumps of clay with a depression in the middle. The long, flat nose with exaggerated nostrils and the pronounced prognathism of the jaw give an ape-like aspect to the head, enhanced by the low, receding forehead and thick, amorphous neck. The mouth, a large gash, shows the lower teeth. Coarse red clay with no traces of colour. Ht. m. 0·17; greatest width m. 0·15. Early VII. Century.

K. A. Rhomaios, Ἀρχ. Δελ., vi (1920–1), Παράρτημα, p. 170.

(2) Thermon. Kephalovryso Museum; Athens, National Museum (No. 21).

An antefix, triangular at the top with vertical sides which slope slightly outward, which exactly covered the mouth of the cover-tile, save that at the bottom a strip of about m. 0·10 hung free. This is precisely the shape of the earliest triangular antefixes, but here, instead of a floral motive, a female head stands out in relief about m. 0·05 high from the perfectly smooth background. This background was probably once painted on either side of the head, but all colour has now vanished. The face is archaic, oval in shape, with almond eyes plastically rendered, bowed mouth and large flat ears which stick straight out on either side of the head. From behind each ear three thick " pearl-locks " hang down on to the shoulders. The top of the head

and the nose are broken, and there are abrasions on the eyes and throat. Other examples more damaged. VII. Century.

Fig. 124. Ἀρχ. Ἐφ., 1900, col. 192, pl. x, 1; *Ant. Denkm.*, ii, pl. 53A, 2; G. Soteriades, *Records of the Past*, i (1902), p. 180, fig. 9; E. Loewy, *Oesterr. Jahresh.*, xiv (1911), p. 28, fig. 26; Koch, p. 55 f.; *Athen. Mitt.*, xxxix (1914), p. 250, figs. 7, 8; Athen. Inst. Photo., Akar. 280.

(3) Thermon. Kephalovryso Museum; Athens, National Museum (No. 21).

An antefix, apparently of the same shape, but most of the background is broken away. A female head in relief crowned by a low *polos*. Her face is the same heavy oval type as the former example, with large eyes, full lips and flat, projecting ears. Her hair is in six immense spiral curls round her forehead, and hangs down on either side in a solid mass like a layer wig, the ripple being suggested by horizontal grooves. This layer wig has the peculiarity that it ends in a spiral curl on each side. There is one fairly well preserved specimen, the others are more or less damaged. VII. Century.

Fig. 125. Ἀρχ. Ἐφ., 1900, col. 192, fig. 4, centre; G. Perrot, *Hist. de l'Art*, viii, pp. 516 f., fig. 266; Koch, pp. 55 f.; *Athen. Mitt.*, xxxix (1914), p. 250, fig. 10; Athen. Inst. Photo., Akar. 275.

(4) Taxiarchos. Kephalovryso Museum (No. 24).

An antefix with a female head set against a background which here is not triangular, but an almost square slab; the top edge of the background runs level with the top of the head, and does not slope away, as in the larger series of heads. She has a *polos* and a layer wig which does not curl at the bottom; large flat ears placed much too high; almond eyes *à fleur-de-tête*; parted lips. There are traces of white slip on the face, and of slip on the background, which is now pale apple green. Ht. m. 0·19, width m. 0·20. VII. Century.

K. A. Rhomaios, Ἀρχ. Δελ., ii (1916), Παράρτημα, pp. 44 f.

(5) Thermon. Kephalovryso Museum (No. 21).

Cornice of the earliest revetment of the temple. On the top edge are traces of antefixes, now almost completely destroyed, but apparently a male head. Second half of VII. Century.

Koch, p. 56.

(6) Thermon. Kephalovryso Museum, No. 202 (No. 21).

On the lateral sima, adorned with lions' heads as water-spouts, these heads alternated with very archaic male heads, now almost entirely destroyed. His hair is parted in very fine strands, and he has almond eyes *à fleur-de-tête* with white eyeballs, black iris and black outer ring, very large flat ears and rather a pointed nose. The black beard was painted only, and covered the chin, but the cheeks and upper lip were shaven. The water flowed away through the open mouth. It has been possible by a careful examination of all the fragments to make out the details, and to make a model of the head. The clay of these heads, like those of all the earlier series at Thermon, is pale red, coarse, very impure; it is coated with a layer of finer, pale red clay, and finally covered with a thin whitish, very fine slip. The colours were baked in. Ht. of restored example m. 0·22, width m. 0·27. End of VII. Century.

Koch, p. 58.

(7) Thermon, Temple of Artemis. Kephalovryso Museum (No. 49).

An antefix which covered the opening of a triangular cover-tile, but at the bottom a strip of about m. 0·03 hung free. In the middle of the rectangular background a male head rises in relief, exceeding the slab in height. He has a broad face, enormous eyes, long ears placed too high, a large mouth, smooth, parted hair and a pointed beard which covers the chin only, for the cheeks and upper lip are shaven. The hair, beard and pupils of the eyes are black, the eyeballs white and the lips red. The background on either side of the head is painted red as far as the border of black single guilloche on a cream ground. VII.–VI. Century.

Koch, pp. 69 f.

(8) Thermon, Temple of Artemis. Athens, National Museum (No. 49).

Fragments of antefixes with a female head in relief set against a rectangular background. In two instances the right side of the layer wig only, treated with horizontal grooves, is preserved, and with it the arm, bent straight up from the elbow with the palm turned outward. Here also the background is painted with a black single guilloche, but there is also a vertical row of dots on the inner side of the pattern. Black and white are the only colours preserved. VII.–VI. Century.

Fig. 142. Koch, p. 70; Athen. Inst. Photo., Akar. 287.

(9) Corcyra, sporadic finds. Corfu Museum (No. 53).

Fragments of at least two antefixes. The top edge seems to have been triangular, the sides straight. In the triangular field thus formed was a female head in relief, flanked by two sphinxes seated heraldically, each raising one forepaw. The sphinxes are identical, each having a layer wig, recurved wings and lean, muscular body. The tail turns upward, follows the curve of the hindquarters and ends in a spiral; the paws are grotesquely large. There are two pieces which both show the sphinx seated on the right side of the female head, but it must have been symmetrically balanced by a similar sphinx on the left. The female head has a low *polos*, and a series of spiral curls round her forehead. The rest of the hair hangs down in a thick layer wig, treated with horizontal grooves. The flat ears stick straight out. The eyes are large and surrounded by a little almond-shaped ridge to portray the lids. The lower part of the face is broken. Beginning of VI. Century.

Fig. 68. Koch, p. 97; Athen. Inst. Photos., Corf. 170, 121, 73, 76.

(10) Corcyra, sporadic finds. Corfu Museum (No. 53).

The mutilated remains of a similar antefix, apparently with a female head flanked by lions walking towards the centre. Only the lower part of the head still exists, but the face was oval with a small mouth shaped like a bow, and sunk so deeply in the swelling cheeks that it almost gives the effect of an archaic smile. The body of the lion on the right is the only one which remains; the rendering is very like that of the sphinx's feline body, although the legs are more robust. Beginning of VI. Century.

Fig. 69. Koch, p. 98; Athen. Inst. Photos., Corf. 171, 121B.

(11) Thermon, Temple of Apollo Thermios. Kephalovryso Museum (No. 129).

A fragment of the cornice with red and black palmettes and lotus. Above the top torus is the lower part of an antefix. The remains of side locks and, in the middle,

thick strands coloured dark purplish-red, evidently a beard, imply that the head was that of a man. Second half of VI. Century.

(12) Thermon, Temple of Apollo Thermios. Kephalovryso Museum ; Athens, National Museum (No. 129).

Antefixes in the shape of female heads set in relief against the flat background of an almost square slab which projects at the bottom to a width of about m. 0·05. The head surpasses the background at the top, thus standing out like a bust in the round. She has a low *polos*, moulded hollow and adorned with red and black hammer pattern on a white ground. Her hair is in scalloped waves round her face and hangs down in waved locks, bound at the ends with a fillet. Her face is oval, with almond eyes, curved mouth and an utter absence of expression. A relic of archaism is the flat, leathery rendering of the ears. The colouring was originally very vivid, and on many examples there are still sufficient vestiges to enable one to visualise the colour scheme. The white of the flesh, eyeballs and *polos* is a fine chalky slip, the hair, brows, details of eyes, *polos* and garment were black, and red was used for other touches on the *polos* and garment, and for the cheeks. The heads are all stereotyped, any apparent differences being due to the fact that the artist, in touching up the individual heads, occasionally varied some slight detail. The core is of coarse clay overlaid with a layer of fine deep cream clay, often as much as a finger's breadth thick. They were made in a mould, and carefully worked over with a tool. Second half of VI. Century.

Fig. 129. Ἀρχ. Ἐφ., 1900, pls. x, 2 ; xi, 4 ; *Ant. Denkm.*, ii, p. 7, fig. 1, pls. 53, 4, 5 ; 53A, 3 ; Soteriades, *Records of the Past*, i (1902), p. 177, fig. 5 ; E. Loewy, *Oesterr. Jahresh.*, xiv (1911), p. 28, fig. 27 ; Koch, p. 65 ; *Athen. Mitt.*, xxxix (1914), p. 238 ; Athen. Inst. Photos., Akar. 291–3, 304.

(13) Thermon, Temple of Apollo Thermios. Kephalovryso Museum ; Athens, National Museum (No. 129).

There are two variants, due to restorations of the female heads. The first is a late version of the early type, a female head still set against the square background and wearing a low *polos*. Her hair is parted in the middle and hangs down on each side in strands coarsely suggested by wavy grooves, and bound at the ends like that of the prototype ; the flat, protruding ears are still retained. The thick features and present lack of colour, save streaky patches of the white slip, give to the head a morose, unpleasing aspect, somewhat belied by a view of the profile which enables one to appreciate the fine structural composition of the face. V. Century.

Fig. 130. Ἀρχ. Ἐφ., 1900, pl. 11, 1, 2 ; *Ant. Denkm.*, ii, p. 7, fig. 9, pl. 53A, 3*a*, 4 ; Koch, p. 66 ; Athen. Inst. Photos., Akar. 297, 298, 317.

(14) Thermon, Temple of Apollo Thermios. Kephalovryso Museum ; Athens, National Museum (No. 129).

The second variant is quite free, and the only reminiscence of the earlier type is that it is a female head with flowing locks set against a square background which it exceeds. The hair is parted and hangs naturally in thick, loose strands, the features are well modelled, and the neck is encircled by a necklace with five round pendants. Late V. Century.

Fig. 131. Ἀρχ. Ἐφ., 1900, pl. xi, 3; *Ant. Denkm.*, ii, p. 7; Koch, p. 66; Athen. Inst. Photos., Akar. 267, 277, 307.

(15) Thermon, Temple of Apollo Thermios. Kephalovryso Museum; Athens, National Museum (No. 129).

The lateral sima of this revetment was adorned with water-spouts masked by two kinds of heads, those of men and those of Satyrs. In the first case the water was not discharged through the mouth, but, seemingly, through a hole under the chin, like the later examples, although in no specimen of the earlier type is that portion preserved; thus the hole was concealed by the beard. The thick hair is in four solid strands in front where the locks were turned back from the face and bound by a fillet, and thick spiral curls on either side; from behind each ear waved locks hang down on to the shoulders. He had almond eyes, a pointed beard and flowing moustache. The head had the same strong colouring as the early type of female head on the antefixes; the face was reddish-brown, the eyes, brows, hair, beard and moustache were black; the lips and fillet were red. Second half of VI. Century.

Figs. 127, 128. Ἀρχ. Ἐφ., 1900, pl. xi, 5, 6; *Ant. Denkm.*, ii, p. 7, pls. 53, 3; 53A, 6, 6*a*; Koch, pp. 64 f.; G. Perrot, *Hist. de l'Art*, viii, p. 516, fig. 192; Athen. Inst. Photos., Akar. 265, 266, 276.

(16) Thermon, Temple of Apollo Thermios. Kephalovryso Museum; Athens, National Museum (No. 129).

There are two restorations of the early male head water-spout. The first follows the prototype closely, but a free use is made of the modelling tool. Here are the same locks turned back in front under the fillet, the spiral curls at the sides, and the long hair hanging down behind the ears, but all treated with wavy grooved lines instead of the quiet masses of the earlier head. The eyes, with their sharply marked lids and the drilled hole in the middle, have a staring appearance. The pointed beard and moustache copy the model. V. Century.

Fig 133. *Ant. Denkm.*, ii, p. 7, fig. 1, pl. 53A, 7, 7*a*; Koch, p. 65; Athen. Inst. Photos., Akar. 273, 309.

(17) Thermon, Temple of Apollo Thermios. Kephalovryso Museum; Athens, National Museum (No. 129).

The second restoration diverges almost completely from the original, the only particulars retained being the turned-back locks and side curls, very freely rendered, as well as the long hair inorganically tacked on behind the ears. The features and flowing beard are modelled in the style of the late V. Century, but the wrinkled forehead and long almond eyes give the face a sad, strained expression, apparently copied from life; this impression is mitigated, however, by the calm and majestic lines of the profile. Late V. Century.

Figs. 134, 135. Ἀρχ. Ἐφ., 1900, col. 191, fig. 4; *Ant. Denkm.*, ii, p. 7, pl. 53, 8, 8*a*; Soteriades, *Records of the Past*, i (1902), p. 177, fig. 6; Koch, p. 65; Athen. Inst. Photos., Akar. 268, 279, 301, 305.

(18) Thermon, Temple of Apollo Thermios. Kephalovryso Museum; Athens, National Museum (No. 129).

Against the flat slabs of the lateral sima was set a Satyr's head to mask the water-spout, the water being discharged through the open mouth. The countenance is

impregnated with joviality, for the widely opened eyes, pricked ears, spreading nostrils, thick, stiff locks of hair and beard springing out in all directions, and especially the mouth, open in a jolly roar, produce an effect of abounding vitality. The flesh is dark red, the hair and details of the eyes black, the teeth and eyeballs white. At the back the opening for the water discharge was oval. The upper part of the head exceeded the rectangular slab to which it was affixed. These slabs were painted on the lower surface with a red band, followed by a cream slip, proving that they projected for at least m. 0·035. Second half of VI. Century.

Fig. 136. Ἀρχ. Ἐφ., 1900, pl. x, 2; *Ant. Denkm.*, ii, p. 7, fig. 8, pl. 53, 1; Koch, p. 64; *Athen. Mitt.*, xxxix (1914), pp. 238, 242, fig. 1; Athen. Inst. Photo., Akar. 126.

(19) Thermon, Temple of Apollo Thermios. Kephalovryso Museum; Athens, National Museum (No. 129).

There are only examples of one restoration of these heads of Satyrs, a type which corresponds to the male head treated with a free use of the modelling tool. The hair and beard are long and shaggy, the moustache is twisted like a rope; the animal ears are straight, but the eyes are almond-shaped, and the nose more nearly resembles that of a human being. The water flowed forth from the open mouth, and the upper row of teeth is clearly marked. The head does not rise so high above the slab as in the original specimens, but the colouring of both types is alike. V. Century.

Fig. 137. *Ant. Denkm.*, ii, p. 7, pls. 53, 2; 53A, 5, 5*a*; Soteriades, *Records of the Past*, i (1902), p. 177, fig. 8; Koch, p. 64; Athen. Inst. Photos., Akar. 274, 302.

(20) Taxiarchos, Ætolia. Kephalovryso Museum (No. 24).

"Heads of maidens, Silenoi and men which resemble those from the Temple of Apollo, Thermon." Second half of VI. Century.

K. A. Rhomaios, Ἀρχ. Δελ., ii (1916), Παράρτημα, p. 45.

(21) Olympia. Olympia Museum, Nos. 165, 172, 173 (No. 224).

Group of a Satyr and Mænad, consisting of numerous fragments, sufficient of which remain to permit the interpretation and reconstruction of the whole. Only the Mænad's head and portions of her drapery are left; she wore a *polos* decorated with a band of lotus flowers and stems in brownish-black and red buds on a cream ground. Her face was covered with a thin polished cream slip, but all traces of colour have disappeared. The lower part of the Satyr's face shows that he had a full dark beard; his flesh was deep yellowish-red, and his open lips showed his strong white teeth separated by little brown lines. Round his head stretched a small white arm and a little hand; evidently the Mænad fondled his beard. The fragment with the Satyr's equine legs and the glimpse of drapery behind them shows that the couple were walking to left.

Of the Satyr's left leg only the hoof remains: the lower part of the right leg is white, the details of muscles, etc., being marked in light brown. The cream drapery of the Mænad had a border of red meander and dark brownish-black wave pattern edged by a broad black band. There is no trace of colour on the plinth. The clay is fine in quality and of a reddish-yellow colour. The antefix was fastened to the woodwork of the roof by nails, one hole being visible behind the left hoof, the other in front of it.

This group is generally spoken of as Ionic, with only partial truth, for although the art forms may be Ionic, yet the whole sentiment which animates the composition is not Ionic, and still less Greek; it is purely Italian. It has been suggested that it formed the akroterian of the treasury of the Metapontines, but no group of that nature has been discovered among the architectural terra-cottas from that site; indeed, the only place in Magna Græcia where such a composition was employed for the antefixes was at Medma (*Not. Scavi*, 1913, Suppl., p. 123, fig. 167). It was in Etruria and Latium that the type really abounded, and where, as at Satricum, the poses assumed were so varied that they constituted a rhythmic dance around the roof of the temple.

Yet there is no reference to any treasury having been dedicated by a city of central Italy, and the groups from that region are of much coarser clay and far less delicately and meticulously wrought than this specimen. It is possible that it was made on the spot by Greek workmen for Italian patrons who wished to adorn the monument they intended to dedicate with figures such as they were accustomed to see in their own land.

Olym., iii, pp. 37–9 (Treu), figs. 40–2, pls. vii, 2, 3, viii, 1, 2; Treu, *Ausgr. zu Olym.*, iv, p. 19, pl. 27A; v, p. 16, pl. 26*a*; *A.Z.*, 1881, p. 76; A. Furtwängler, *A.Z.*, 1878, p. 173; 1882, pp. 342, 346; *Meisterwerke*, p. 252; Deonna, p. 44; Koch, p. 100.

LIONS' HEADS

(1) Thermon, Temple of Apollo Thermios. Kephalovryso Museum (No. 21).

There are several lions' heads which resemble those on the lateral sima, but the mouth, although depicted as open, is not pierced: therefore they did not serve as water-spouts, and can only have been used as antefixes. Their likeness to the heads of the spouts is so close that they must have belonged to the same revetment. The hair was in fine strands in relief, once coloured dark red. Dark red clay. Possibly they alternated on the cornice with the very archaic male head. End of VII Century.

ANTEFIXES

(1) Bassæ. Athens, National Museum.

Various fragments of small antefixes from which one can partially reconstruct the original appearance. The antefix was almost semicircular, and standing out in relief on the front was a three-leaved palmette flanked by stiff upright stems which curve round into spirals at the upper end; they are connected by a bar running horizontally from one to the other, producing an effect like the letter H; below this bar the stems seem to have curved outward, but although there are fragments of at least three antefixes all are broken off below the bar. The design was painted dark red. The back of the antefix was rounded in convex form, so that the piece was quite thick: it was coloured black. Pale red clay with black particles. Present ht. m. 0·10, width m. 0·12, original ht. about m. 0·12. VII. Century.

Fig. 60. K. Kourouniotis, Ἀρχ. Ἐφ., 1910, col. 276, fig. 4; Koch, p. 90.

(2) Bigla, near Tegea. Piali Museum (No. 55).

A small antefix with a seven-leaved palmette in relief. The leaves spread out like a fan and are outlined by a little ridge. The heart of the palmette is like an

obtuse triangle in relief. Supporting the palmette are stems which coil outward into spirals around large eyes. There are fragments of ten examples, but the lower part of none of them is preserved. There is now no colour on the front, but at the back is a black wash. Deep cream clay. Present ht. m. 0·08, width m. 0·10. Second half of VII. Century.

Fig. 15.

(3) Lusoi. Athens, National Museum (No. 56).

A fragment of the left half of an antefix. A palmette in relief, originally with seven drooping leaves, rises above thick black stems which coil outward into spirals around bossy eyes: the heart of the palmette is a semicircular band. The design is in low relief and the palmette leaves are outlined by a tiny rim in relief. No colour. End of VII. Century.

Fig. 17.

(4) Tiryns. Nauplia Museum (No. 57).

The upper part of an antefix with a design in low relief. A palmette with eleven leaves of a very spreading type rises above thick stems which coil inward towards the centre and make spirals around large eyes; between the curve of the stem and the edge of the field is a filling leaf. The antefix is smoothed round at the back into a convex shape and is covered with a cream slip like the front. Red clay from which the slip has almost disappeared. Present ht. m. 0·10, present width m. 0·14. End of VII. Century.

(5) Epidauros. Epidauros Museum (No. 90).

A fragmentary antefix, showing the middle part only with a design of two broad bands, set back to back, which curve round in concave fashion and end in spirals; they are linked by a horizontal band and divided by a three-petalled flower. The design is in low relief, coloured cream on a black ground, but the colour is much faded. End of VII. Century.

(6) Elateia. Athens, National Museum (No. 91).

A fragmentary antefix. The broad bands are set back to back a little obliquely, so that the lower end reaches to the upper corner of the field. The bands curve round concavely and end in spirals; they are linked by a horizontal band, above and below which are five petals set above semicircular rims, in fact an incipient palmette. From the lower leaves of the upper palmette a tendril branches out to fill the upper part of the field. Cream on a black ground. Broken: the upper part of the field. End of VII. Century.

P. Paris, *B.C.H.*, xi (1887), p. 58, pl. vi; *Bibl. des Éc. fr.*, lx (Paris, 1892), p. 256, pl. viii; Koch, p. 75, fig. 32.

(7) Elateia. Athens, National Museum (No. 92).

Two tiny elliptical antefixes which exactly capped the end of the rounded cover-tile. The design is in low relief, and is identical on both examples, a five-leaved palmette above large double spirals. The plain raised border encircles the design and gives it the effect of an enclosed palmette. Early VI. Century.

P. Paris, *B.C.H.*, xi (1887), p. 58, pl. vi; *Bibl. des Éc. fr.*, lx (Paris, 1892), p. 256, pl. viii; Koch, p. 75.

(8) Mycenæ ? Athens, National Museum (No. 93).

An antefix, broken at the bottom, moulded on the end of the triangular cover-tile. On the front in low relief is a seven-leaved palmette above stems which make large spirals around flat eyes. The stems are linked by a horizontal band below which they must have slanted out towards the lower corners of the field. The heart of the palmette is a triangle with the very elongated point turned down. The background is cut away so deeply all round the design that it gives the impression of much greater saliency than is actually the case, for in reality the relief nowhere exceeds the frontal plane of the field. Extremely hard cream clay with a fine cream slip. No colour. Present ht. m. 0·194, width m. 0·194. VII.–VI. Century.

Fig. 110.

(9) Athens. Acropolis Museum, No. 104, etc. ; Boston, Museum of Fine Arts (No. 69).

A seven-leaved palmette in relief, painted red and black on a cream ground, rises above black stems which make spirals above around red eyes, are bound by a red rectangular band and below curve outward to the lower corners of the field. Between them, and depending from the band, is a single red leaf. Cream clay. Ht. m. 0·24, width m. 0·195. Several examples. VII.–VI. Century.

Fig. 24. Casson, *Cat. Acrop. Mus.*, ii, p. 293, No. 104, fig. in text ; Wiegand, *Poros Architektur*, p. 189, fig. 204 ; Koch, p. 77.

(10) Athens. Acropolis Museum (No. 94).

An antefix which stands out boldly in rounded relief. Thick black stems make an arch in the middle, sweep down on either side and then up into large spirals with immense red eyes. From the apex of the arch spring seven black leaves like a palmette, and the space below the arch is filled by a reversed flower with five red and black petals. The cover-tile on which the antefix was moulded was triangular. Ht. m. 0·21, width m. 0·25. VII.–VI. Century.

Fig. 24.

(11) Athens. Acropolis Museum, No. 110 (No. 59).

An antefixal ornament mounted on top of the lateral sima. It is not a true antefix, because it has no support behind, although almost at the bottom of the sima is the curved transition to the roof-tile. The antefix was ornamented with a design in relief of a five-leaved red and black palmette with a large red pear-shaped heart rising between thick black stems which make spirals at the top round embryonic eyes, are bound by a band and then slope out to the lower corners of the field. Between the lower part of the stems and depending from the horizontal band is a reversed red and black three-petalled flower : another one with four petals fills the space between the lower stem and the spiral, and the edge of the antefix is indented to follow the contour of these small leaves. Broken : most of the left spiral and filling leaf. Ht. about m. 0·20, original width about m. 0·22. VII.–VI. Century.

Fig. 22. Casson, *Cat. Acrop. Mus.*, ii, p. 294, No. 110 ; Wiegand, *Poros Architektur*, p. 189, fig. 203 ; Koch, pp. 76 f., fig. 34.

(12) Ægina, Temple of Aphaia. Ægina Museum (No. 60).

Two fragments of a large antefix. Only the lower part of the immensely wide stems are preserved, curving outward towards the outer corners of the field. Between

them is a large filling leaf, and there is part of another leaf which must have made one of a triplet fitting in between the stem and the coils of the spiral. The other fragment shows the left spiral, merely coiled round without any eyes. The antefix has been restored, on the analogy of the one from the Acropolis, with a nine-leaved palmette above the spirals. At the back are traces of the attachment of the cover-tile. On the relief are traces of reddish-brown colour. Brownish clay with black particles. The original width must have been about m. 0·39. First half of VI. Century.

Fig. 3. A. Furtwängler, Ægina, p. 173 (E. Fiechter), figs. 131–3.

(13) Corinth, Temple of Apollo. Old Corinth Museum; Athens, National Museum (No. 111).

The antefix is moulded at the end of the triangular cover-tile, and is on a very large scale. It shows a seven-leaved palmette rising above thick black stems which are bound together by a horizontal band. The palmette is painted red and black and the heart is a red diamond below a black semicircle. The stems assume a form like a shepherd's crook, for above the red band they curve outward towards the upper corners of the field where they coil up into a simple spiral, and below it they bow out towards the lower corners of the field: the space between them is filled by a red and black three-petalled flower with a red calyx. The design is boldly drawn with the help of incised lines; wherever two dark portions of the design overlap the outline is marked by a narrow cream border. The sides of the antefix and the end of the cover-tile are painted with a red band. There is one specimen in the museum at Athens and two at Old Corinth. Ht. m. 0·25, width m. 0·265. Beginning of VI. Century.

Fig. 71. Koch, p. 83, fig. 38.

(14) Ptoon, Temple of Apollo Ptoos. Thebes Museum (No. 74).

An antefix in low relief with a seven-leaved palmette with rather drooping leaves rising above thick stems which make simple spirals above, and below the horizontal band curve out to the lower corners of the field; between them is a three-petalled flower. There is now hardly any colour, but enough remains to show that the antefix was once painted dark on a light ground. It was moulded on a low triangular cover-tile. Present ht. m. 0·19, width m. 0·235. Early VI. Century.

Orlandos, Ἀρχ. Δελ., i (1915), p. 96, fig. 4.

(15) Delphi. Delphi Museum (No. 77).

An antefix with a seven-leaved red and black palmette rising above thick black stems which make spirals above and, below the red band which binds them, bow out towards the lower corners of the field. Between them is a three-petalled red and black flower. Two examples are almost complete, and there is the upper part of a third. First half of VI. Century.

(16) Gonnos. Volo Museum (No. 88).

Fragments of antefixes, none of which are complete. A seven-leaved red and black palmette with rather drooping leaves rises above black stems linked by a band: above it the stems curve down and then coil up into spirals around small red eyes: below the band the stems slant outward towards the lower corners of the field. The antefix is smooth at the back; it was not moulded on a cover-tile, but at the back must have

been attached to the gutter of the roof-tile. Rather friable red clay. Present ht. of largest fragment m. 0·15, width m. 0·21, thick m. 0·015. First half of VI. Century.

Fig. 101.

(17) Theotokou. Volo Museum (No. 117).

Five fragments of antefixes showing a seven-leaved red and black palmette above black stems which are united by a band. Above it the stems sweep outward and end in spirals around red eyes; below it they bow out towards the lower corners of the field. First half of VI. Century.

Wace and Droop, *A.B.S.A.*, xiii (1906–7), p. 314, fig. 5; Koch, p. 74.

(18) Corinth. Old Corinth Museum (No. 114).

The middle part of an antefix with a design in low relief of a palmette above rather slender black stems which curve out below the palmette towards the edge of the field, turn up and coil round small black eyes. A red band links the stems which curve out below it towards the lower corners of the field. Filling the space between them is a four-petalled red and black flower. On either side of the band, in the loop made by the stem, is a large black eye. Only the lowest red palmette leaf on the right is preserved. Cream clay. Present ht. m. 0·10, original width m. 0·23. First half of VI. Century.

Fig. 76.

(19) Olympia, Treasury of the Byzantines. Olympia Museum; Berlin Antiquarium (No. 116).

An antefix with a nine-leaved red and black palmette; the heart is a red diamond surmounted by a black band making two sides of a triangle. Below the palmette are thick black stems in the shape of a shepherd's crook, for above they end in spirals with red eyes in the centre, and below they bow out towards the bottom corners of the field. They are linked by a band, and level with this band in the loop of the stems are large red eyes. Below the band the space between the stems is filled by a reversed red and black five-petalled flower. Pale red clay. First half of VI. Century.

Olym., ii, p. 195, pl. cxix, 1.

(20) Halæ. Thebes Museum (No. 115).

The antefixes are very fine and consist of a seven-leaved palmette in low relief painted red and black, rising above thick black stems which above make spirals with red central eyes, are linked by a red band and curve out below towards the lower corners of the field. Between the stems is a red dart. The lower edge of the antefix is cut away triangularly to fit over the join between two sima slabs, for at one end the slabs rise into a peak to fit under the shaped base of the antefix. The triangular cover-tiles on which the antefixes were moulded were very low and the antefix rose above them for a considerable distance. Ht. m. 0·21, width m. 0·19. There are two whole examples, one top and one lower part. First half of VI. Century.

Fig. 97. A. L. Walker and Hetty Goldman, *A.J.A.*, xix (1915), p. 432, fig. 8.

(21) Gonnos. Volo Museum (No. 89).

Two pieces of an antefix which fit together and show the lower part of an example of the type previously described. All that is preserved is the left stem ending in

a spiral filled by a small red eye, and part of the outward curving stems below the horizontal band. The contour of this portion of the design was marked by narrow cream margins. In the space between the black stems is a reversed red lotus bud with a black calyx. The antefix was not moulded on a cover-tile, but was m. 0·03 thick, so that its own weight kept it in position, and at the bottom it must have been attached to the gutter of the roof-tile. Rather friable red clay. Middle of VI. Century.

Fig. 102.

(22) Delphi. Delphi Museum (No. 62).

The lower part of an antefix covering the end of a triangular cover-tile with which it is moulded in one. The upper part which rose above the cover-tile is broken off, but presumably it was decorated with a palmette. On the lower part is a reversed lotus with thick purple stems united by a horizontal band above which they stretch out towards the side of the field. Both sides are damaged, so one cannot be sure if the stems ended in spirals, but most probably they did, because tucked into the interstices on each side is a little three-petalled filling flower. Above the lotus petals, and parallel with the band, are large black eyes on a raised cream ground. The lotus petals are black on a cream ground reserved by a black outline: the middle red petal is single, but is crowned by a semicircular red band from which spring five little black and red petals. The base projects a couple of centimetres beyond the bottom of the antefix, and is decorated with red single guilloche. This seems to prove that the antefix was placed in the middle of a long sima slab, since there is no join below it. Present ht. m. 0·15, width m. 0·23. First half of VI. Century.

Fig. 85.

(23) Corinth. Old Corinth Museum (No. 123).

An antefix with a seven-leaved red and black palmette in low relief rising above a reversed lotus, the centre of which is a three-petalled red and black flower. The black stems of the lotus curve out and end in spirals which form the upper edge of the field; in their midst are red eyes. The lotus petals are black on a reserved cream space and the eyes above them are red. Broken at the top and the right bottom corner. Cream clay. Original ht. about m. 0·30, width m. 0·26. Three examples, one almost complete. Middle of VI. Century.

(24) Delphi. Delphi Museum, No. 557 (No. 82).

An antefix in very low relief: the seven-leaved purplish-red and black palmette rises above a reversed lotus. The outer lotus petals are black on a reserved cream ground, the middle one is a three-petalled purplish-red and black flower. Above the petals are black eyes on either side of the band which links the stems. The curling purple stems end in spirals filled by eyes, and form the upper edge of the field. Middle of VI. Century.

(25) Olympia, Treasury of the Megarians. Olympia Museum; Berlin Antiquarium (No. 122).

The antefix has a seven-leaved red and black palmette with rather pointed leaves and the heart is a red diamond. The palmette rises above a reversed lotus, the outer petals black on a reserved cream ground, the middle one a three-petalled red and black flower. Above the petals are large red eyes. The red horizontal band is reduced to a mere bar, and above it thick black stems curve out and down, then turn up and

end in spirals without eyes. These spirals are drawn well within the field, and in the interstices is a red filling leaf pointing towards the edge of the field which is profiled to follow the contour of the leaf. The antefix and triangular cover-tile were moulded at one end of the sima so that the antefix was placed immediately over the join between two sima slabs and served to fasten them together: the sima was decorated with single red and black meander. Fine, well-purified clay, rosy red in the breaks; on it a very thick cream slip served as ground for the colours. One specimen in Berlin has a piece of the cover-tile still attached to it at the back. A blurred line running across the middle of the design implies that the mould used to make this antefix was cracked. Second half of VI. Century.

Olym., ii, p. 195, pls. cxii, cxix, 5; Koch, p. 49.

(26) Corinth. Old Corinth Museum (No. 120).

The left half of an antefix with a seven-leaved palmette in low relief, painted red and black on a cream ground, rising above a reversed lotus. The lotus has solid black outer petals and a three-petalled red and black flower in the middle. The black stems of the lotus are bound by a red band and curve outward, ending in spirals. The edge of the antefix follows the contour of these spirals. Above the lotus petals are red eyes, but there are none in the spirals. Cream clay. Original ht. about m. 0·22. Fragments of five examples. Middle of VI. Century.

(27) Delphi. Delphi Museum (No. 118).

An antefix with a seven-leaved red and black palmette in low relief. The leaves are closely set and rather drooping, the heart is a red triangle. The palmette rises above a reversed lotus with solid black outer petals, and above them are large red eyes on a cream ground. The black stems, linked by a narrow bar, curve downwards. Broken: all the lower part. Middle of VI. Century.

Fig. 90.

(28) Delphi. Delphi Museum, Nos. 4358, 543, etc. (No. 119).

Antefixes moulded on low triangular cover-tiles. On the front was a seven-leaved red and black palmette, the heart being rendered by a red triangle below a semicircular black line. Below the palmette is a reversed lotus, the outer petals black, the middle one a three-petalled red and black flower. A red band unites the thick black stems which end in spirals filled by red eyes, and the eyes above the lotus petals are also red. Ht. m. 0·24, width m. 0·24. Seven examples. Second half of VI. Century.

Koch, p. 104, type 1.

(29) Delphi. Marmaria (Lying just outside the precinct) (No. 119).

An antefix with a seven-leaved red and black palmette above a reversed lotus with black outer petals. The middle petal is a three-petalled flower, and above the petals are large red eyes. The black stems are bound together by a red band, curve down and end in spirals around red eyes. Ht. m. 0·24. Second half of VI. Century.

(30) Olympia, Treasuries. Olympia Museum (No. 132).

The antefix has a seven-leaved palmette in low relief, the leaves painted red and black, the heart a red diamond with elongated points. It rises above a very conventional lotus, for the top corner of the outer petals is separated from the rest of

the petal and painted red; the middle petal is a red and black three-petalled flower with an elongated red diamond for the calyx. The black stems are linked by a band and sweep down almost to the points of the lotus petals, where they turn up and make large spirals around big eyes. In the space between the spiral and the stem is a large red filling leaf. Above the lotus petals are red eyes. Three examples. The mould for making these antefixes was also found, proving that they were prepared at Olympia. Second half of VI. Century.

Olym., ii, p. 194, pls. xci, 9, cxviii, 3; *Funde in Olym.*, pl. xli, 1; Koch, p. 100.

(31) Corcyra. Corfu Museum (No. 141).

A very small fragmentary antefix showing the reversed lotus with black outer petals and the stems above ending in spirals. Fine work. Red clay. Second half of VI. Century.

(32) Corcyra. Corfu Museum (No. 141).

Two small bits of an antefix, both showing a few leaves of the red and black palmette. Pale red clay. Second half of VI. Century.

(33) Lusoi. Athens, National Museum (No. 130).

The top part of an antefix with a seven-leaved red and black palmette and part of the upper loops of the black stems, showing that on the lower portion a reversed lotus was depicted. The colour has faded almost entirely. At the back was a cream slip. Present ht. m. 0·105, width m. 0·14. Second half of VI. Century.

(34) Ægina, precinct of Aphaia. Ægina Museum (No. 139).

The lower part of an antefix, which was found in the natural cistern at the north-east angle of the terrace walls, shows the reversed lotus with solid black outer petals, the middle one being a three-petalled red and black flower: the calyx is composed of a red lozenge surmounted by a black semicircular band. The black lotus stems curve down very low and then end in spirals around large eyes. These spirals are placed well within the field, which is edged by a little red ridge. The beginning of the cover-tile is visible at the back. Present ht. m. 0·09, width m. 0·233. Second half of VI. Century.

Fig. 5. A. Furtwängler, *Ægina*, p. 145, pl. xxiv, 4; Koch, p. 81.

(35) Kalauria. Athens, National Museum (No. 147).

An antefix with a nine-leaved red and black palmette above a reversed lotus; the heart of the palmette is a red triangle. The outer petals of the lotus are black, the middle one is reduced to a red dart. Above the petals are large red eyes, and there are also large red eyes in the spirals of the slender black stems, which curve down almost to the points of the lotus petals; the band linking them is red. The whole design in relief is kept well within the margin of the field. Second half of VI. Century.

S. Wide und L. Kjellberg, *Athen. Mitt.*, xx (1895), p. 272, fig. 5; Koch, p. 87.

(36) Sikyon. Sikyon Museum (?) (No. 135).

An antefix with a palmette above a reversed lotus. Very fragmentary. Second half of VI. Century.

A.J.A., v, 1st Ser. (1889), p. 281; *Papers of the Am. School in Athens*, v (1886–90), p. 15.

(37) Orchomenos, Arcadia; Terrace. Dimitsana Museum (?) (No. 143).

"Terra-cotta antefixes decorated with palmettes in relief, painted and carefully executed." Second half of VI. Century.

G. Blum et A. Plassart, *B.C.H.*, xxxviii (1914), pp. 84 f.

(38) Elis, Halls A and B. ? Museum (No. 144).

"Near both halls were found fragments of simai, antefixes and . . . lions' heads." Second half of VI. Century.

O. Walter, *Oesterr. Jahresh.*, xvi (1913), Beiblatt, col. 147.

(39) Corinth. Old Corinth Museum (No. 126).

A large antefix with a seven-leaved palmette in low relief, painted red and black, which rises above a reversed lotus, the thick black stems of which are linked by a red band and curve out, ending in spirals filled by red eyes. The edge of the field follows the contour of these spirals. The outer lotus petals are red on a reserved cream ground, the middle one is a three-petalled flower with short, squat petals. The hearts of the palmette and of the flower are red; the eyes above the lotus petals are black. The relief is enhanced by a grooved outline. Original ht. about m. 0·29, width m. 0·255. Three pieces, one almost complete. Second half of VI. Century.

Fig. 76.

(40) Epidauros. Epidauros Museum (No. 131).

A small antefix with a seven-leaved red and black palmette in low relief with rather drooping leaves; it rises above a reversed lotus with solid red outer petals, the middle one consisting of a three-petalled red and black flower. The black lotus stems are joined by a narrow bar and curve out to the upper corners of the field where they make spirals around red eyes; the edge of the field follows the contour of the spirals. Above the lotus petals are large red eyes. Ht. about m. 0·17. Second half of VI. Century.

(41) Olympia, Treasuries. Olympia Museum (No. 132).

The antefix has a nine-leaved purplish-red and black palmette in low relief; the heart is a solid black triangle below a red semi-circular band Below it the reversed lotus has purplish-red outer petals on a reserved cream ground, and the middle one is a black and red three-petalled flower with the same solid black triangle and red band as the palmette. The thick purple stems are distinctly detached from the red band, and above the lotus petals and in the spirals are big purple eyes. Middle of VI. Century.

Olym., ii, p. 194, pl. cxviii, 1; Koch, pp. 99 f.

(42) Ægina, precinct of Aphaia. Ægina Museum (No. 140).

A small fragment of the left side of an antefix. All that remains is the solid red outer petal of the lotus, a trace of the black calyx of the central flower and the black stem to left which turns up and partially surrounds a large solid red eye. The stem is placed well within the field, the edge of which has a small black rim. The restoration on pl. xlviii, 1, of the Ægina publication, has attenuated the proportions, so that the whole design appears long and narrow instead of rather thick and square,

as the fragment shows it to have been ; there is no evidence for the nine leaves of the palmette. The original width was m. 0·21. Second half of VI. Century.

A. Furtwängler, *Ægina*, p. 145, pl. xlviii, 1, 1*a*.

(43) Athens. Acropolis Museum.

The antefix and cover-tile were moulded on one side of the roof-tile in such a way that the join between two gutter slabs lay immediately below the axis of the antefix, which thus held the two slabs together, for half of it was moulded on one slab and the other half fitted over the next slab. On the front in low relief is a conventionalised five-leaved palmette rising above a broad horizontal band, below which two stems curve out and end in knobs. The design is outlined by a little rim in relief and is painted cream on a purplish-red ground. The top corners of the rectangular field rise into peaks. The gutter below the right half of the antefix was decorated with cream single guilloche on a purplish-red ground. Porphyry red clay. Many examples. V. Century.

Fig. 42.

(44) Athens. Acropolis Museum (No. 151).

The upper part of a very fine severe antefix ; the design is painted only in cream on a black ground. A palmette with nine short rounded leaves rises above a reversed lotus. The palmette heart is covered by a " papyrus " palmette with a large red heart. The stems of the lotus are linked by a band marked by red lines ; they curve out towards the upper corners of the field, where they end in spirals around immense red eyes on a cream ground : another pair of these great eyes fill the space above the lotus petals. A second fragment gives the lower part of this type of antefix, and shows that in the middle of the lotus was a three-petalled flower with a red triangular calyx. The cream has a very fine ivory quality. The design is outlined by a tiny raised black rim. The design can be reconstructed from the two fragments, which, however, did not form parts of the same antefix. Original ht. about m. 0·18. Second half of VI. Century.

Fig. 27. Athen. Inst. Photo., Acrop. 723.

(45) Argive Heraion, " West Building," " Stone Heaps, South Stoa," " Front of back wall of S. Building," " First chamber, East End of Stoa," " North Stoa." Athens, National Museum ; Argos Museum (No. 156).

Antefixes with a seven-leaved palmette, painted cream on a black ground ; the heart is a red diamond. The palmette in low relief rises above a reversed lotus, the middle petal of which is a three-petalled flower with a red lozenge as calyx. The thick stems are united by a red band, and above it they curve out to the upper corners of the field where they end in spirals around small cream eyes with red centres. The edge of the field follows the contour of the spirals. Above the lotus petals are large red eyes on a cream ground. The antefixes were set on triangular cover-tiles, and as they were both moulded on one end of the roof-tile the gutter is still visible in some cases below one half of the antefix ; it is decorated with black stopped meander. The sides of the antefix and the end of the cover-tile were painted with a red band. Pale red clay. Where it stands free, that is, for the height of the palmette, the antefix is m. 0·015 to m. 0·035 thick. Ht. m. 0·27, width m. 0·195, length of cover-

tile preserved m. 0·33. Seven examples in Athens and several in the Argos Museum. End of VI. Century.

Figs. 7, 8, 13. Ch. Waldstein, *The Argive Heræum*, i, p. 130, pl. xxiii, B; Koch, p. 84.

(46) Argive Heraion. Argos Museum, No. 321 (No. 157).

A fragment of an antefix showing the left stem ending in a spiral filled by an extremely large flat cream eye; above is part of the palmette leaf. End of VI. Century.

(47) Argos. Argos Museum.

The lower part of an antefix ornamented in low relief with a cream palmette on a black ground above a reversed lotus with a three-petalled flower in the middle; the heart of the palmette is a red diamond. The lotus stems are linked by a band from which they are sharply detached; they curve down and end in spirals which only partially surround a very large red eye on a cream ground; there is another large eye above the lotus petal. Between the spiral and the point of the lotus petal is a filling leaf. The antefix is moulded on a triangular cover-tile which is preserved for a length of m. 0·31. Present ht. m. 0·13, original width m. 0·21. Early V. Century.

Fig. 14.

(48) Argos, *Agora*. Argos Museum (No. 183).

The upper part of an antefix decorated with a seven-leaved cream palmette with a red diamond heart. Part of the curved stems remains, and the band which united them, as well as the large red eyes on a cream ground above the lotus petals. Another example in the Argos Museum shows that the middle lotus petal was a three-petalled flower with red outer petals, and that the eyes in the spirals were also red. Yet another fragment proves that there was black stopped meander on the gutter below the antefix. Early V. Century.

W. Vollgraff, *B.C.H.*, xxxi (1907), p. 176, fig. 9.

(49) Corinth, "East End of Stoa, inside." Athens, National Museum (No. 153).

An antefix moulded in one with the triangular cover-tile. A cream seven-leaved palmette in low relief on a black ground rises above a reversed lotus, the stems of which are linked by a horizontal band and then curve down and end in spirals around large red eyes on a cream ground, just like the eyes above the lotus petals. The spirals are placed well within the field and above them, pointing towards the edge, is a filling leaf. A rounded rim defines the border of the field. The middle lotus petal is a three-petalled flower; the palmette heart is a red lozenge on a cream ground. The antefix rises with free outline m. 0·08 above the top of the cover-tile. Pale red clay. Ht. m. 0·19, width m. 0·20. End of VI. Century.

Fig. 82.

(50) Lusoi. Athens, National Museum (No. 185).

An antefix with a cream seven-leaved palmette above a reversed lotus. The middle lotus petal is a three-petalled flower, the stems are very thick and end in spirals filled by red eyes, and there are other large eyes above the lotus petals. Ht. about m. 0·19, width m. 0·21. VI.–V. Century.

W. Reichel und A. Wilhelm, *Oesterr. Jahresh.*, iv (1901), p. 31, fig. 134; *A.J.A.*, v, 2nd Ser. (1901), p. 346; Koch, p. 91.

(51) Mycenæ. Now lost (No. 185).

Only the upper part of the antefix is preserved. On it in low relief was a cream seven-leaved palmette with short, fat leaves, the lower ones with a decided tendency to droop, the heart a red diamond. The stems were united by a very short band, and there were large eyes above the lotus petals. The rest of the antefix is broken away. The original ht. was about m. 0·19. Early V. Century.

Fig. 112. Koch, p. 84 ; Athen. Inst. Photo., Myk. 47.

(52) Corinth. Athens, National Museum (No. 154).

The antefix is moulded in one with the triangular cover-tiles. A nine-leaved palmette in low relief, painted cream on a black ground, with a red lozenge on a cream ground for the heart, rises above a reversed lotus, the middle petal of which is a three-petalled flower. The slender stems are linked by a horizontal bar, curve sharply down and end in spirals without eyes, although there are large red eyes on a cream ground above the lotus petals. The edge of the field follows the contour of the spirals. Between the spiral and the lotus petal is a filling leaf. On top of the cover-tile was a cream slip. Cream clay. Ht. m. 0·195, width m. 0·16. There are several examples, and one has a little bit of the gutter with black stopped meander. Early V. Century.

Fig. 82.

(53) Corinth. Old Corinth Museum (No. 180).

A large antefix with a cream nine-leaved palmette above a reversed lotus. The slender stems are united by a band, and above it they curve down and end in spirals with eyes. Between the lowest palmette leaf and the spiral is a small spiral coiled round an eye. The palmette heart and the eyes are cream, not red, so that the whole design is monochrome. Present ht. m. 0·17, present width m. 0·19. Original ht. about m. 0·30. First half of V. Century.

(54) Corinth. Old Corinth Museum (No. 181).

An antefix, moulded in one with the triangular cover-tile, shows a cream nine-leaved palmette in low relief above a reversed lotus with a three-petalled flower in the centre. The stems curve down and make spirals. The eyes above the lotus petals are red on a cream ground. The design is very like the previous example, but the palmette leaves are smaller and more pointed. Pinkish clay with black particles. Original ht. m. 0·24, width m. 0·19. End of V. Century.

(55) Delphi. Delphi Museum (No. 171).

The upper part of an antefix with a cream nine-leaved palmette above a reversed lotus. The palmette heart is unusually large, a red lozenge on a cream ground. The thick stems were linked by a slender band with a red central line, and above the lotus petals were large red eyes on a cream ground. Fine work ; the cream has the quality of ivory. Present ht. m. 0·17, width m. 0·18. First half of V. Century.

Fig. 91. Koch, p. 104, type 4.

(56) Kalauria. Athens, National Museum (No. 182).

An antefix, almost complete save for slight abrasions on the top of the leaves and round the edges. A cream nine-leaved palmette in low relief above a reversed lotus with a three-petalled flower with a red calyx for the middle. The palmette heart is a red diamond on a cream ground, and the large eyes above the lotus petals

are the same. The stems are united by a small band and curve down almost to the points of the lotus petals, then turn up into spirals without eyes; the edge of the field follows the contour of the spirals. The side edges of the antefix were painted with a red band. The antefix rose m. 0·15 above the low triangular cover-tile. Cream clay with red particles. Ht. m. 0·24, width m. 0·205. Early V. Century.

Fig. 16. S. Wide und L. Kjellberg, *Athen. Mitt.*, xx (1895), p. 272, fig. 4; Koch, p. 87.

(57) Olympia, "North of the Byzantine Church." Olympia Museum (No. 194).

An antefix with a cream nine-leaved palmette above a very conventional lotus. The palmette heart is a red eye on a cream ground like the eyes above the lotus petals. The middle of the lotus was a three-petalled flower and the slender stems rose above the horizontal band, curved sharply down and turned up into spirals without eyes; they are drawn well within the field. A red band was painted all round the side edges of the antefix. On the gutter below it was a black stopped meander, and the lower surface was painted with cream astragalos on a black ground; this shows that the antefix was moulded in one with both the triangular cover-tile and the sima. Ht. m. 0·36, width m. 0·24. Four badly preserved examples and several fragments. Middle of V. Century.

Olym., ii, pp. 144, 198, pls. xci, 10, cxxii, 1.

(58) Olympia, "North of the Byzantine Church." Olympia Museum.

The antefix had a cream nine-leaved palmette above a reversed lotus. It was very like the previous example, but smaller. Two fairly complete specimens and some fragments. Middle of V. Century.

Olym., ii, pp. 144, 198.

(59) Thebes, Temple of Ismenian Apollo. Thebes Museum (No. 186).

A splendid antefix decorated in low relief with a cream nine-leaved palmette on a dark reddish-brown ground; the heart is a red lozenge on a cream ground. It rises above a very conventional lotus, the middle of which is an attenuated three-petalled flower. The stems are not linked by a band, but make spirals around red eyes above the lotus, curve out and down almost to the bottom of the field, and then turn up into spirals, again with red eyes. There is a filling leaf between the upper spiral and the stem, and another between the interstices of the lower spiral, pointing towards the edge of the field. Three shades of red were used, for the reddish-brown served only as a background. Both this and the lighter red of the tops of the lotus petals and other details are laid on the cream slip: the more intense red of the eyes, palmette heart and calyx of the flower is applied on the natural clay. The antefix, therefore, was painted in the technique of the red-figured vases. At the back it was covered with a cream slip. Only the outline of the triangular cover-tile is now visible, for it is completely broken away. The left lower corner of the antefix is broken. Pale red clay. Ht. m. 0·305, width m. 0·195, thickness at top of leaves m. 0·03. Early V. Century.

A. Keramopoullos, Ἀρχ. Δελ., iii (1917), pp. 52 f., fig. 51; *A.J.A.*, xxiv (1920), pp. 294 f.; *Arch. Anz.*, 1922, cols. 272 f.

(60) Epidauros. Epidauros Museum (No. 192).

The upper part of an antefix with a seven-leaved palmette in low relief painted

cream on a black ground. The heart is a large red diamond. Below the palmette are slender stems which make spirals immediately under the palmette and then seem to slope outward: between the spiral and the lowest palmette leaf is a filling leaf projecting from the field which follows the contour of the leaf. Probably the lower part developed into floral sprays. Fine, dainty work. Two examples. V.–IV. Century.

(61) Eleusis. Eleusis Museum.

A small antefix with serrated edge, now colourless, for the design was painted only. From the contour and faint traces of lines one can discern that it was a nine-leaved cream palmette above volute bands which blossomed into floral sprays. Fifteen examples. V.–IV. Century.

(62) Athens. Acropolis Museum, Nos. 101, 106, 119; Boston, Museum of Fine Arts.

The antefix has a cream eleven-leaved palmette rising above bands which coil inward into spirals below the palmette, undulate downward and break into spirals in the middle and in the lower corners of the field. The spaces between the bands are filled by seven-petalled flowers. The palmette heart is covered by a "papyrus" palmette. Ht. m. 0·255, width m. 0·18. Found to north-east of the Parthenon in 1835. End of V. Century.

Casson, *Cat. Acrop. Mus.*, ii, pp. 290, 293, Nos. 101, 106, 119; Wiegand, *Poros Architektur*, p. 191, figs. 205, 207; Ἐφ. Ἀρχ., 1837, p. 53, No. 25; Le Bas, *Voyage Archéol.*, ii, 1, iv; Baumeister, *Denkmäler des klassischen Altertums*, pl. xlv, 5.

(63) Sounion, Temple of Athena. Sounion (No. 199).

The antefix was decorated with an eleven-leaved cream palmette with a red heart above bands which undulate down and break into spirals. The spaces are filled by clusters of leaves. Much faded. Several examples. V.–IV. Century.

(64) Athens. Acropolis Museum, No. 115.

A small and dainty antefix moulded on a triangular cover-tile which is preserved for a length of m. 0·21. A cream anthemion rises above waving double bands which each make three spirals. The spaces are filled by groups of leaves. Ht. m. 0·153, width m. 0·113. End of V. Century.

Casson, *Cat. Acrop. Mus.*, ii, p. 295, No. 115; Wiegand, *Poros Architektur*, p. 191, fig. 209.

(65) Delphi. Delphi Museum.

The lower part of an antefix painted cream on a black ground. Only the ends of the bands making spirals remain; between them and also tucked in between the middle spiral and the band are five-petalled flowers as a filling. V.–IV. Century.

(66) Athens. Acropolis Museum, No. 103.

The lower part of an antefix with an elaborate design of bands which flow into a series of spirals. The spaces are filled by clusters of leaves. Ht. m. 0·13, width m. 0·192. V.–IV. Century.

Casson, *Cat. Acrop. Mus.*, ii, p. 293, No. 103; Wiegand, *Poros Architektur*, p. 190, fig. 208.

(67) Corcyra, Kardaki. Corfu Museum (No. 212).

An antefix decorated in low relief with a palmette with seven drooping leaves above sprays which make spirals in the centre below the palmette, and then branch out towards the lower corners of the field where they coil up again into big spirals. The space in the middle between the sprays is filled by a five-petalled flower, and there is another where the sprays divide into little branches. Broken: all the left side. End of V. Century.

Fig. 67. Koch, p. 97; Athen. Inst. Photo., Corfu 126.

(68) Athens. Acropolis Museum, No. 94.

A very florid anthemion with leaves curling slightly inward springs from spiral akanthus sprays and leaves. Ht. m. 0·24, width m. 0·18. IV. Century.

(69) Ptoon, Temple of Apollo Ptoos. Thebes Museum (No. 195).

An antefix with an eleven-leaved anthemion above floral sprays which make S-spirals, coiling inward above and outward below. Ht. m. 0·23, width m. 0·18. Eighteen examples. IV. Century.

Orlandos, Ἀρχ. Δελ., i (1915), p. 103, fig. 16.

(70) Karystos. Chalkis Museum, No. 643 (No. 209).

An antefix once painted with a cream eleven-leaved anthemion, but now the only indication of the design is the indented edge. Bright red clay. V.–IV. Century.

G. A. Papabasileios, Πρακτ., 1908, pp. 109 f., fig. ζ.

(71) Methydrion, temple at Petrobuni. Dimitsana Museum (?) (No. 209).

The antefix had a cream eleven-leaved anthemion with a red heart rising above akanthus sprays which make double spirals. The lower part of the field is rectangular. Ht. m. 0·28, width m. 0·207, thick m. 0·06–·75. Eleven examples. IV. Century.

Hiller von Gärtringen und H. Lattermann, "*Arkadische Forschungen*," p. 37, fig. 12.

(72) Corinth. Athens, National Museum (No. 191).

On the antefix is an eleven-leaved anthemion in low relief, painted cream on a black ground: it rises above S-shaped stems which blossom into floral sprays on either side of an exceedingly attenuated reversed lotus. The front surface is not flat, but very slightly concave. Ht. m. 0·19, width m. 0·17. IV. Century.

(73) Argive Heraion. Athens, National Museum (No. 177).

An antefix composed of a rather pointed arch with a rectangular field below it, for the triangular cover-tile at the back was very low. On it in low relief is an eleven-leaved cream anthemion with a small red diamond heart above short stems which make closely set S-spirals, the spaces being filled by floral sprays. The eyes in the spirals and touches on the filling flowers are red. Ht. m. 0·185, width m. 0·16. IV. Century.

Fig. 13. Ch. Waldstein, *The Argive Heræum*, pl. xxiii, A.

(74) Argive Heraion. Athens, National Museum (No. 176).

On the antefix in low relief is an eleven-leaved anthemion with drooping leaves and a red lozenged-shaped heart. It rises above broad concave bands which make spirals around large red eyes. Between them, springing from the bottom of the field, is a teazle outlined red with a tiny thistle leaf on each side. The gutter below one-

half of the antefix was painted with a plain dark red band. The antefix rises with free outline for m. 0·11 above the low triangular cover-tile. Ht. m. 0·22, width m. 0·17. Twelve examples, some of red, others of cream clay. IV. Century.

Fig. 13. Ch. Waldstein, *The Argive Heræum*, pl. xxiii, C.

(75) Mycenæ. Nauplia Museum (No. 192).

An antefix with a design in low relief of an eleven-leaved cream anthemion on a black ground rising above broad concave bands which make spirals under the palmette. In the middle at the bottom, and covering the ends of the bands, is a teazle. Ht. m. 0·26, width m. 0·18.

(76) Olympia, Bouleuterion. Berlin Antiquarium (No. 107).

The front of the antefix was in the shape of a rounded arch. On this was painted a conventional eleven-leaved palmette with a semicircular band for the heart above a small red triangle. The narrow leaves are coloured red and black with cream borders on a black ground. The whole of the black ground is reserved or enclosed in an almost circular shape by a cream band which turns inwards below the palmette; the ends are linked by a horizontal band and curl round at the tips. The antefixes covered the ends of the triangular cover-tiles. They were arranged on the sima in such a way that one antefix was placed in the middle of the slab, which measured m. 0·63 in length, and one above the join between every two slabs. The antefixes are very carelessly drawn; sometimes, even, the two halves have not an equal number of leaves. Middle of VI. Century.

Olym., ii, p. 194, pl. cxviii, 5; Schede, *Traufleistenornament*, p. 9.

(77) Gonnos. Volo Museum.

Small antefixes in the shape of an arch with a design in relief of a nine-leaved palmette above thin spirals which are linked by a band. The palmette heart is a semicircular band. The surplus clay from the rounded back of the antefix is pushed forward to make the little raised border framing the design. A break occurs just below the spirals on all the numerous specimens extant. Bright red clay; all colour has disappeared. IV. Century.

A. Arvanitopoullos, Πρακτ., 1910, p. 256, fig. 24.

(78) Olympia, Treasury of the Syracusans. Olympia Museum; Berlin Antiquarium (No. 104).

Curious antefixes in the shape of Ionic volutes with a small elevation rising into a peak in the middle. They do not seem to have capped the cover-tiles, but to have rested on the gutter, where they crowned the join between two slabs, for below one of them is a piece of gutter with black single meander. The antefixes are coloured cream, and in the field, at a short distance from the edge, the contour is followed by a red line; on another example this line is black. Brittle cream clay burnt almost black. Beginning of VI. Century.

Olym., ii, p. 200, figs. 21, 25.

(79) Delphi. Delphi Museum (No. 103).

Two small antefixes modelled like Ionic volutes, but rising into a peak in the middle They are covered by a cream slip, and on one an incised line filled with

black within the field follows the contour of the edge. Pale red clay. Beginning of VI. Century.

(80) Delphi. Delphi Museum, No. 5451 (No. 106).

On top of the sima is a small antefix ornament; it is merely a moulding on the upper edge of the sima, and is not a true antefix. It is now broken in half, but must originally have been symmetrical. It resembles an early Ionic capital in shape. Cream clay, cream slip, Early VI. Century.

Koch, p. 103.

(81) Athens. Acropolis Museum.

Small antefixes which rise into three-lobed peaks in the middle, and at the sides again make peaks decorated with finials. Within the field a rim in relief emphasises the profile of the edge. Deep cream clay. IV. Century.

(82) Delphi. Delphi Museum.

A small antefix decorated in the middle and at both sides with finials. The ground is cream and on it, at a short distance from the edge, is a red ridge which follows the contour of the edge and ends in knobs within the two side finials. At the bottom edge is a semicircular opening for the discharge of the rain-water. IV. Century.

RIDGE-POLE PALMETTES

(1) Thermon, Temple of Apollo Thermios. Kephalovryso Museum (No. 21).

The outline of the ridge-pole palmette completes almost two-thirds of a circle, but is cut off at the base in a straight line. The design was drawn alike on both sides with a compass and a sharp tool, so that the outlines are traced by deep grooves. This design consists of a palmette with nine leaves alternately black and dark reddish-purple. From the base rise grooved lines which end in awkwardly drawn spirals under the ends of the lowest palmette leaves. The effect is very dark, as there is no touch of cream in the whole design. One example, consisting of three fragments, is almost complete, and there are many other pieces. End of VII. Century.

Fig. 126.

(2) Athens. Acropolis Museum (No. 69).

Four fragments of the lower parts of ridge-pole palmettes, showing thick black stems which make spirals filled with black eyes below the palmette, and curve out below towards the lower corners of the slab. The slip is deep cream. Beginning of VI. Century.

(3) Corinth, Temple of Apollo. Old Corinth Museum (No. 111).

The lower part of a ridge-pole palmette still attached to the big triangular cover-tile which is covered with a cream slip. All that remains of the ridge-pole palmette are the thick black stems sweeping outward below the red band which unites them, and the right spiral above. Between the stems is a red filling leaf, and there is another tucked in between the spiral and the lower stem. Present ht. m. 0·16. Another fragment of the top only shows that the palmette had nine red and black leaves in low relief; thus, while the upper part of the work was in low relief, the lower part was painted only. A third piece, also of the lower part, measures m. 0·21 in ht., but is complete for the full width of m. 0·25. Beginning of VI. Century.

Fig. 73. Koch, p. 83, fig. 38, 3.

(4) Corinth. Old Corinth Museum (No. 113).

The lower part of a large ridge-pole palmette. Only the middle part remains, painted with thick black stems bound by a red band, which make spirals above round large red eyes and curve out below towards the lower corners of the field. This arrangement emphasises the fact that the ridge-pole palmettes were set squarely astride the cover-tiles. Between the stems is a large red leaf; inserted between the spiral and the lower stems is a three-petalled flower. The core of the clay is red covered with a very thick cream layer of fine clay. Present ht. m. 0·19, original width m. 0·18. There is a second fragment. Early VI. Century.

(5) Eleusis. Eleusis Museum (No. 63).

The nine-leaved ridge-pole palmette was painted red and black; it rose above thick black stems which were linked by a red band; below it they sloped out to the outer corners of the field.

(6) Halæ. Thebes Museum (No. 115).

The upper part of a ridge-pole palmette painted on both sides with a red and black seven-leaved palmette, the leaves very closely set on a cream ground; the heart of the palmette is red. Below it are very thick black stems which make spirals without eyes. The red band which is supposed to bind the stems is merely applied in the middle like a rectangular patch. Below it is a break. Present ht. m. 0·16, width m. 0·21. First half of VI. Century.

(7) Olympia, Treasury of the Geloans. Olympia Museum (No. 108).

The ridge-pole palmettes were placed astride the great rounded cover-tiles. The palmette had nine black and reddish-purple leaves arranged in such a way that the cream ground seems to make a border for each leaf. The thick cream stems make spirals round large eyes on a level with the red band which binds them; below it they curve out to either side. First half of VI. Century.

Fig. 116. *Olym.*, i, pl. xli; ii, p. 192, pl. cxvi, 2; Athen. Inst. Photo., Ol. 188.

(8) Olympia, Treasury of the Byzantines. Olympia Museum; Berlin Antiquarium (No. 116).

The palmette of the ridge-pole appears freer and more developed than the antefixes. It had seven red and black leaves on a cream ground and the heart was a red diamond. It rose above very thick black stems which make spirals around small red eyes. The band which joins them is simply a small red rectangle applied to the thick black stems; below it they curve outward and between them is a red diamond. A three-petalled red and black flower with red calyx is tucked in between the spiral and the lower stem, and points towards the edge of the field which follows the contour of the petals. Red clay, cream slip. The example in Berlin is broken at the top and bottom: present ht. m. 0·15, present width m. 0·16. First half of VI. Century.

Olym., ii, p. 195, pl. cxix, 3.

(9) Olympia, Treasury of the Megarians. Olympia Museum (No. 122).

These palmettes were not placed on the ridge-pole cover-tiles, but they crowned the apex of the vertical cover-tiles, because the last tile of the series on each side was moulded in one with its fellow on the other slope of the roof, thus bestriding the ridge-

pole in "saddle-back" fashion. The nine-leaved palmette was coloured red and black, the outlines emphasised by a little rim; the heart was a semicircular band. Below the palmette were thick black stems which coil into spirals on a level with the red band which binds them, and below slant out towards the lower corners of the field. Second half of VI. Century.

Olym., i, pl. xxxvi; ii, p. 295, pl. xcix, 4–7; Koch, p. 50.

(10) Olympia, Treasuries. Olympia Museum (No. 100).

Of the ridge-pole palmette which went with the cornice with a design of recurring spirals below red and black leaf and the antefix with nine-leaved palmette above reversed lotus only a fragment was found. Second half of VI. Century.

Olym., ii, p. 194; Koch, p. 99.

(11) Olympia, Treasuries. Olympia Museum (No. 146).

A ridge-pole palmette decorated on both sides in low relief and painted with a seven-leaved red and black palmette with a red diamond heart above a very conventional reversed lotus. The upper part of the black lotus petals is detached and coloured red, the centre is a red and black three-petalled flower. The slender black stems are bound by a narrow red bar, curve down and then coil up into spirals placed well within the limits of the field. In the spirals and above the lotus petals are small red eyes, and a large red filling leaf is inserted above the spiral. Pure, light red clay. Ht. m. 0·28, width m. 0·23. There are two examples, both found to north-east of the Temple of Zeus. Second half of VI. Century.

Olym., ii, p. 144, pl. xci, 9.

(12) Lusoi. Athens, National Museum (No. 130).

A ridge-pole palmette painted on both sides with a nine-leaved red and black palmette with a very large red heart. Much faded. Ht. m. 0·22, width m. 0·22. Second half of VI. Century.

(13) Thermon, Temple of Apollo Thermios. Kephalovryso Museum; Athens, National Museum (No. 129).

The bits of cover-tile still attached to some of these ridge-pole palmettes seem to show that they did not belong to the ridge-pole, but were "saddle-back" vertical cover-tiles, and that the system adopted was that best illustrated by the Treasury of the Megarians. The ridge-pole palmette had nine red and black leaves on a cream ground, the middle leaf being red: the heart is a red diamond. There are traces of slender black stems, proving that the lower part was adorned with a reversed lotus. Width m. 0·215. Three examples of the upper part only. Second half of VI. Century.

Fig. 132. *Ant. Denkm.*, ii, p. 2, note 1; Koch, p. 66; *Athen. Mitt.*, xxxix (1914), p. 238; Athen. Inst. Photo., Aetolien 290.

(14) Ægina, second Temple of Aphaia. Ægina Museum; Munich Glyptothek, Nos. 179–83; Berlin Antiquarium, No. 73 (No. 145).

The palmettes crowned the apex of the vertical "saddle-back" cover-tiles with which they were moulded in one. The palmettes were painted on both sides with a nine-leaved red and black palmette rising above cream bands set rather obliquely,

which make S-spirals. The broad rectangular band binding them is red, and there are red eyes in the upper spirals, but none in the lower ones. Between the bands is a five-petalled flower, and a three-petalled flower is inserted between the upper spiral and the stem ; it far exceeds the bounds of the field, the edge of which follows the contour of the petals. Very hard cream clay with black volcanic particles covered with a thin layer of well-purified clay painted a light greenish-yellow colour. Present ht. of the example in the Ægina Museum m. 0·15, width m. 0·21. Early V. Century.

Fig. 5. A. Furtwängler, *Ægina*, pp. 40 f., fig. 13, pl. xlviii, 3, 3*a* ; Koch, p. 81.

(15) Athens. Acropolis Museum (No. 150).

The upper part of a ridge-pole palmette painted only on both sides with an eleven-leaved palmette in red and black rising above black stems which make large spirals. The heart of the palmette is a red diamond, outlined only. The drawing is so careless that the number of leaves is not the same on both sides, and one spiral is much thicker than the other. V. Century.

(16) Elis, Hall C. ? Museum (No. 128).

" A ridge-pole palmette with free outline decorated with black and cherry red on a cream ground." Early V. Century.

O. Walter, *Oesterr. Jahresh.*, xvi (1913), Beiblatt, col. 149.

(17) Orchomenos, Arcadia ; On the terrace of the *Agora*, " the Bouleuterion." Dimitsana Museum (?) (No. 147).

" Numerous small ridge-pole palmettes are preserved, decorated on both sides with stamped palmettes." V. Century.

G. Blum et A. Plassart, *B.C.H.*, xxxviii (1914), p. 74.

(18) Argive Heraion, " West Building." Athens, National Museum ; Argos Museum (No. 156).

The ridge-pole palmettes were placed astride the low triangular cover-tiles. The design, painted on both sides, depicted a seven-leaved cream palmette on a black ground rising above broad cream stems which make spirals below the palmette, and then slope out towards the lower corners of the field. The small red rectangle, representing the band, is merely superposed upon the stems. Between them is a cream diamond, and there is a cream filling leaf between the spiral and the stem ; it projects sharply from the field, the edge of which follows the contour of the leaf. In Athens there are two pieces, both of the lower part only. The present ht. of one is m. 0·11, width m. 0·18. Cream clay with an ivory slip. Second half of VI. Century.

Fig. 7. Ch. Waldstein, *The Argive Heræum*, pl. xxiii, H.

(19) Argive Heraion, " South Corner of West Building." Athens, National Museum (No. 157).

A fragment of a ridge-pole palmette. All that remains is the right spiral painted cream on a black ground, and part of the red heart of the palmette. It is very like the previous example, but slightly larger. Cream clay with black particles ; ivory slip. Very fine work. Second half of VI. Century.

(20) Corinth. Old Corinth Museum ; Athens, National Museum (No. 153).

The middle piece of a ridge-pole palmette painted on both sides with a cream seven-leaved palmette which rises above thick cream stems which make spirals above.

The palmette heart was red, and so was the small rectangular band superposed on the stems. Red clay; the slip is orange in tone. Present ht. m. 0·093, present width m. 0·12. Another fragment in the Old Corinth Museum is identical in design, but is of cream clay and marked "N.W. of *Propylon*." End of VI. Century.

(21) Athens. Acropolis Museum (No. 151).

The middle and lower part of a ridge-pole palmette, painted on both sides with traces of a nine-leaved cream palmette with a large red heart rising above slender black stems. These stems make large spirals filled by small red eyes below the palmette, and then curve out towards the lower corners of the field. There is no band. Pale red clay, cream slip. End of VI. Century.

(22) Corinth. Old Corinth Museum (No. 154).

Numerous fragments of ridge-pole palmettes painted on both sides with a nine-leaved cream palmette with a red lozenge-shaped heart on a black ground. The palmette rises above thick cream stems which make spirals above, are bound by a narrow red band and then curve out towards the lower corners of the field. The cream slip has the quality of ivory. Original ht. about 0·18, width m. 0·18. Fragments of five examples. End of VI. Century.

(23) Elateia. Athens, National Museum.

The ridge-pole palmette was painted with a cream nine-leaved palmette on a black ground, rising above cream bands which make spirals above, are linked by a red band and, below it, slant out towards the lower corners of the field. Ht. m. 0·27, width m. 0·20. There were two examples, one is faded on one side, the other is without colour. In the museum at Chæronia is a cover-tile with the base of a ridge-pole palmette. End of V. Century.

P. Paris, *B.C.H.*, xi (1887), pp. 58 f., fig. in text; *Bibl. des Éc. fr.*, lx (Paris, 1892), p. 255, fig. 14.

(24) Corinth, "West of Red Base, m. 5 deep." Old Corinth Museum; Athens, National Museum (No. 191).

The cover-tiles were low and triangular; the top ones of the vertical series met across the ridge-pole, and were moulded in one in "saddle-back" fashion, the apex being crowned by a ridge-pole palmette. It is a nine-leaved palmette, painted white on a black ground and rises above cream bands which are badly drawn and approximate to the typical Gothic finial. Between them is a red diamond; at the outer edge, between the upper and lower part of the finial, is a trumpet-shaped flower with a red centre. The white used has a chalky tint. Poor work. Length of cover-tile in Athens m. 0·46, width m. 0·168. Two examples in the Old Corinth Museum and bits of the tops. IV. Century.

(25) Delphi. Delphi Museum (No. 172).

A ridge-pole palmette painted on both sides with a white nine-leaved palmette with a red heart above ill-drawn Gothic finials which have a red diamond between them. Ht. m. 0·19, width m. 0·17. IV. Century.

(26) Corinth. Old Corinth Museum; Athens, National Museum (No. 189).

Numerous pieces of nine-leaved white ridge-pole palmettes rising above Gothic

finials drawn in a very sketchy fashion on a black ground. They must have crowned the apex of " saddle-back " vertical cover-tiles. Ht. m. 0·26, width m. 0·16. IV. Century.

Koch, p. 82.

(27) Corinth. Old Corinth Museum (No. 188).

A fragment of a ridge-pole palmette with a cream nine-leaved anthemion on a black ground; the leaves are widely separated and the red heart is very large. Present ht. m. 0·11, present width m. 0·16. Poor work. IV. Century.

(28) Athens. Acropolis Museum, Nos. 90, 105; Paris, Musée du Louvre, C. A. 1692; Stift-Neuberg bei Heidelberg, Collection of Baron von Bernus (No. 163).

An eleven-leaved cream palmette on a black ground has the centre covered by a small " papyrus " palmette with a large red heart. It rises above thick cream stems which coil inward towards the middle into spirals so thick that the ground is scarcely visible. These stems were continued down on to each side of the cover-tiles which were coloured black, and then swept down and up again, breaking into spirals in the middle and at the end, where a small filling leaf is tucked in between the spiral and the stem. In the triangular space in the middle left by the convolutions of the stems is a five-petalled filling flower. The outlines are incised. The cream used is so fine and smooth and the outlines are so sharp that the whole design has the effect of inlaid ivory. No. 105 in the Acropolis consists of the palmette and the upper spirals, ht. m. 0·20, width m. 0·155; No. 90 is badly faded. There are numerous examples of the low triangular cover-tiles with the lower part of the design, now somewhat damaged. The Louvre example, which was the gift of M. le Comte Ch. de Moüy, is preserved to the same extent, but the fragment of the cover-tile with the design on each side is extraordinarily fine, beautiful work. The tops of the leaves are broken of the specimen in Baron von Bernus' collection, and it is broken off below the spirals, but the work is admirable. Coarse greyish-yellow clay with a deep cream slip. Present ht. m. 0·13. End of VI. Century.

Figs. 32–4. Casson, *Cat. Acrop. Mus.*, ii, pp. 290, 293, Nos. 90, 105; Wiegand, *Poros Architektur*, p. 190, fig. 206; *Arch. Anz.*, 1893, col. 191, fig. in text; Ross, *Archäologische Aufsätze* (1893), p. 191; Hittorf, *Architecture polychrome*, pl. xiii, 12; Laborde, *Le Parthenon*, pl. xiii, 1.

(29) Orchomenos, Bœotia; Asklepieion. ? Museum (No. 164).

The upper part of an eleven-leaved ridge-pole palmette painted cream on a black ground rising above thick cream stems which make spirals below the palmette. Present ht. m. 0·14, width m. 0·14, thick m. 0·02. Early V. Century.

A. De Ridder, " Fouilles d'Orchomène," *B.C.H.*, xix (1895), p. 177, fig. in text.

(30) Olympia. Olympia Museum.

An eleven-leaved cream palmette on a black ground with a red diamond heart rises above cream spirals which coil outward. Between them is the point of a red diamond, but the piece is broken just at that point. Present ht. about m. 0·22. First half of V. Century.

Olym., ii, p. 197, fig. 17.

(31) Sounion, Temple of Athens. Sounion Museum (No. 199).

The top cover-tiles of the vertical series were moulded in " saddle-back " fashion and bridged the ridge-pole. The apex was adorned with a small eleven-leaved cream palmette above spiral bands which were continued down on either side of the cover-tiles. Many examples. V. Century.

Stais and Orlandos, Ἀρχ. Ἐφ., 1917, p. 186, fig. Ξ.

(32) Korope. Volo Museum.

A ridge-pole palmette with eleven leaves. The design is almost obliterated, but seems to have been painted cream on a black ground; the number of the leaves can be ascertained from the indentations of the edge. Ht. m. 0·26, width m. 0·20, thick m. 0·04. Late V. Century.

(33) Korope. Volo Museum.

There are very faint traces of cream slip on both sides of the small ridge-pole palmette with eleven rather pointed leaves, as shown by the indentations of the edge of the piece. The design is almost obliterated. Present ht. m. 0·185, width m. 0·15. V.–IV. Century.

(34) Halæ. Thebes Museum.

Small and sketchy ridge-pole palmettes with eleven cream leaves. IV. Century.

LATERAL AKROTERIA

(1) Athens. Acropolis Museum, Nos. 4927, 4953, 4936, 4948 (No. 213).

The crown and forehead of a female head. The black hair is in thick swelling waves; it is parted in the middle and bound by a *stephané* or fillet adorned with two rows of red chequer pattern edged by red horizontal lines. The hair at the back of the head was rendered by a series of rectangular divisions to represent undulations. The forehead and *stephané* were covered by a pale cream slip highly polished, whereas the hair was left dull. Cream clay with black particles covered with a layer of very fine clay. Breadth m. 0·12, length from forehead to break on crown m. 0·075. Part of the left side of a female face comprises some of the cheek, the left eye and a bit of the ear and hair. The cream clay was covered with a cream slip, exquisitely fine and polished like enamel; the eye is plastically rendered and painted with a ring now white (for it was the couching of the iris, once coloured black), whilst the pupil is a yellow ring with a central dot, once black, but now white. The lids are in decided relief, and the rims were originally black. The brow is indicated by a red line. The upper part of the delicately modelled ear remains, and a few strands of black hair around the upper cartilage. The face was moulded hollow. Ht. m. 0·04, length m. 0·11, thickness of wall m. 0·02.

No. 4936 is a rounded fragment with the vestiges of deep cream drapery decorated with a border of red single meander on a cream ground, the spaces filled by a red outlined square. At the points of the drapery there seem to be indications of two little red tassels. The piece was hollow inside, and at the upper end is part of a bronze rivet; evidently the figure was mended in antiquity. It must have been about two-thirds life-size. The clay is cream with black particles like the preceding fragments, and is overlaid with a layer of finer clay to hold the colour. It must have

been the drapery over the leg where the two borders meet. Greatest length m. 0·19, width m. 0·105.

The fragment, No. 4948, was the upper edge of a right wing. A broad cream band borders the wing and below it are the small feathers at the root of the wing, rendered by scale pattern outlined brown on a cream ground, and with a reddish-purple filling in each scale; they were separated from the long wing feathers by one brown (once red) and one black line. The long feathers were cream, separated by brown lines. On the reverse side the wing has a dark purple wash which extends on to the upper edge of the wing. Length of fragment m. 0·08, breadth m. 0·45. As the clay, scale and technique of all these pieces are alike, one is justified in believing that they all made part of one Niké. First half of VI. Century.

Figs. 43–5. Brooke, *Cat. Acrop. Mus.*, ii, p. 426, No. 88; Deonna, *Statues de terrecuite en Grèce*, pp. 37 f., Nos. 1, 2, 6.

(2) Athens. Acropolis Museum, Nos. 4951, 4949 (No. 213).

Written in pencil on the first of these fragments is "1892." It is part of the left side of a head, showing the ear and some of the hair. The ear is well modelled and was once embellished with a disc earring, the only present indication of which is the apparently elongated lobe of the ear and a black dot in the middle. The black hair was in three "pearl-locks," one of which starts above the top of the ear. The hair round the forehead seems to have ended in a lock brushed back, for the little pointed ends of hair are still visible. The clay was cream with black particles, and the flesh was covered with a fine polished slip. Extreme length m. 0·065, width m. 0·045. It may have belonged to the figure of the Niké which balanced No. 4927, for the clay is identical, and the scale and technique are the same. There are numerous fragments of drapery of the same cream clay which may have belonged to this or the preceding figure. Some are well modelled, others are not touched up at all by the tool, and evidently came from the back of the figure; these latter are covered with a dark purplish-red wash. On one bit are folds very conventionally rendered; another, No. 4949, is painted dark red, and on the other side has three wavy white lines on one side, and on the other a section of a white circle. First half of VI. Century.

Fig. 43.

(3) Athens. Acropolis Museum, No. 4937.

Fragment of drapery which seems, from the indications of modelling, to cover a leg. The drapery is cream; in front the folds end squarely and fall symmetrically to either side, revealing a polished dark red surface, apparently an undergarment. The folds appear to be drawn forward across the leg, as if gathered up by the hand of the wearer. This fragment cannot belong to the former figure, for it is of red clay covered with a very fine, highly polished slip. Ht. m. 0·21, circumference at the top m. 0·19.

There is another piece of the same red clay showing part of a female breast; it was originally covered with a white slip, but of this only tiny particles now remain. Present ht. m. 0·07, present width m. 0·15. Middle of VI. Century.

Deonna, p. 38, No. 5.

(4) Halæ. Thebes Museum (No. 115).

All the face, except the forehead, of a very beautiful female head has been preserved. It is made of red clay covered with a thick layer of very pure, highly polished cream

clay. The oval face is charming, with rather pointed features, eyes painted black in black-rimmed lids, the lashes carefully marked. The black hair is looped up in crinkled strands in front of the ear, in the lobe of which is a disc earring painted as a rosette. Ht. about m. 0·12. A hand, with fingers beginning to close as if about to receive some object, fits on to part of a bent right arm. The work is extremely fine, for the little hand is fully worked out in the round, and it almost seems as if one could feel the soft cushions of flesh in the palm. A fragment of drapery has a broad border turned back in wavy folds. The garment was cream, the border a red band between two black lines.

The right side of a second head, cheek and right ear with the hair looped over it also exists; it must have been just like the first, but the colour has now almost vanished. First half of VI. Century.

A. L. Walker and Hetty Goldman, *A.J.A.*, xix (1915), p. 433; *Arch. Anz.*, 1914, col. 141.

(5) Argive Heraion, "West Slope." Athens, National Museum (No. 121).

A small fragment of a figure in the round; the left breast with drapery falling back from it, and one long lock of waved hair hanging over the shoulder. Cream clay, cream slip. Second half of VI. Century.

(6) Olympia. Olympia Museum (No. 214).

The torso of a Niké who wore a cream undergarment and a red upper one with a deep cream border ornamented with red meander. The long feathers of her wings were red and black with cream borders, and are painted on both sides, which proves that the wings were extended. The direction of the brownish-black side-locks shows that the head was turned slightly towards the left shoulder. Her right arm was raised, the left was bent in front of the body and must have held some object; the upper part of this arm must have been worked in the round, for no sign of attachment to the drapery is visible. The folds of drapery which fall apart over the hip and the position of the arms indicate that the lower limbs were probably in the running scheme to left. This, then, was the lateral akroterion from the right angle of the cornice. It was made of coarse red clay burnt very hard and covered with a thin layer of cream clay; it measures at present m. 0·17 in height and m. 0·275 in width; inside it was moulded hollow and the clay walls varied in thickness from 2–4 cm. The front surface was retouched with a tool to bring out details more sharply; the back, which was hardly visible, was only relieved from absolute flatness by the plastic rendering of the back locks of hair and the ends of the wing feathers, for otherwise it was left just as it came out of the mould. It was found built into the late rubble walls above the Prytaneion, but as it is so small (originally about m. 0·65 high) it seems unlikely that it belonged to that building; more probably it adorned one of the Treasuries, for the *débris* of these Treasuries was found in great quantities in the neighbourhood of the Prytaneion. Second half of VI. Century.

Olym., iii, p. 40 (G. Treu), fig. 43, pl. viii, 3; *Ausgr. zu Olym.*, iv, p. 19, pl. xxvii*a*, 2; A. Furtwängler, *A.Z.*, 1879, p. 41; 1882, pp. 325, 352; Petersen, *Athen. Mitt.*, xi (1886), p. 373, note; Friederichs-Wolters, *Die Gipsabgüsse Antiker Bildwerke*, p. 160, No. 390; Mon. Piot, vi (1899), p. 138; Roscher, *Lexikon*, iii, 1 (H. Bulle), p. 322; Studniczka, *Die Siegesgöttin* (1898), p. 7, note 2; Deonna, p. 44; Koch, p. 100.

(7) Delphi, Second Temple of Athena Pronaia, Marmaria. Delphi Museum (No. 119).

The figures of Nikai which apparently stood as lateral akroteria of the temple were unfortunately broken into innumerable pieces, and heaped together with fragments of other akroteria or figures in the round. Yet patient study enables one to distinguish bits of at least three similar figures, parts of the pairs of Nikai which complemented each other at the four corners of the roof. The best preserved head is broken across in a line below the eyes. The cream clay is covered with an extremely fine ivory slip. The face is beautifully modelled, for the transitions of the planes are very delicately rendered; the flesh is highly polished, whilst the hair is left dull, thus producing a lifelike contrast. The black hair is waved back to either side; the black brows are painted only; the eyes are brown with a white inner circle on which is a black dot; the lids are outlined with black to simulate lashes. Only the top of the left ear remains. The head was crowned by a low *polos* adorned with a wreath of black lotus flowers alternating with red buds in black calices, linked together by black stems: on the lower rim of the *polos* are flat rosettes. In the crown of the head are the remains of a *meniskos*. There is a little separate bit of the back hair in fine rippled strands.

Very fine is the fragment of a left arm stretched out against the background of the spread wing. The shoulder is covered by a full white rippled undersleeve reaching to the elbow, and above it are traces of a deep cream chiton with a red design on the border. Against the wing are traces of the chaplet of beads which she held; these beads were strung in the following order: red-white-black-white. The long wing feathers are red and black, each with a cream border; the short ones are rendered by scale pattern, red and black with black outlines on a cream ground; the cream band dividing the long from the short feathers is sprinkled with red dots. The red used is thinner or put on in full strength, in accordance with the artist's desire to produce a duller or brighter tone. Present ht. m. 0·15, present width m. 0·14. Part of the right arm hanging straight down is also moulded in relief against the wing. The sleeve was fastened by tiny buttons. One bit of the lower part of a wing rests against the drapery, and on another piece the end of the wing features comes in contact with bare flesh, probably a thigh. Six pieces of drapery still exist, but possibly they did not all belong to one Niké; they are mostly portions of the folds which blew back in the rapid motion of her flight, and in reality served as a support for the figure; they were therefore almost invisible from below, and were less carefully modelled and painted, being merely washed red. One, however, depicts a piece of cream drapery with a broad purple border edged by a black band.

All that remains of the second face is the portion between the eyes and mouth; present ht. m. 0·07, present width m. 0·08, thickness of walls m. 0·02. With this goes a bare left breast and shoulder, and the beginning of the outstretched arm. The ivory slip covering the flesh is exquisitely fine. A fragment of the other shoulder is partly covered by drapery, and long strands of hair, arranged in "pearl-locks," hang over it both in front and at the back. Only a little bit of the end of the wing, ht. m. 0·08, width m. 0·12, is still extant with traces of the chaplet of beads, and a fragment of the upper part, equally well worked both back and front.

The third head comprises the hair and forehead, the right eye and adjacent part

of the face to the root of the nose, the contour of the left eye socket and some of the hair. The colouring is faded. Present ht. m. 0·10, present width m. 0·10. Again there is part of the left arm against the end wing feathers. All these pieces are of greenish-cream clay covered with a very fine cream slip. The whole technique is extraordinarily skilful and highly finished, and the effect of the figures when intact must have been superb. Evidently each figure embodied a Niké alighting from her flight with wings not yet folded. She wore a *polos*, rosette earrings and an undergarment of fine white crinkled stuff fastened over the upper arm by little buttons ; over it she had a deep cream garment of heavier material with an embroidered border ; this garment blew back in the rush of her descent, leaving the flesh of the thigh partly exposed. Her right arm hung by her side, her left was outstretched and held a chaplet of victory. The attitude of the Niké on the opposite corner of the roof must have been reversed. The figures were about two-thirds life size. End of VI. Century.

Th. Homolle, *Revue de l'Art ancien et moderne*, x (1901), pp. 361–77, fig. 21 ; R. Demangel, *Fouilles de Delphes*, ii, 3me fasc., " La Sanctuaire d'Athena Pronaia," p. 16 ; Karo, *B.C.H.*, xxxiv (1910), p. 212 ; F. Poulsen, *Bull. Acad. Dan.*, 1908, p. 342 ; A. Frickenhaus, *Athen. Mitt.*, xxxv (1910), p. 237 ; G. Perrot, *Hist. de l'Art*, viii, pp. 392, 419, *cul-de-lampe* ; Deonna, pp. 40–3 ; Koch, p. 105.

(8) Corcyra, Kardaki. Corfu Museum (No. 212).

There were many fragments of figures in the round, apparently Nikai, for they consist of pieces of drapery, of the shoulders and back hair, a left upper arm with the sleeve fastened at intervals by buttons and one lock of hair hanging over the shoulder, of bare thighs, knees and bits of wings. Second half of VI. Century.

Fig. 66. K. A. Rhomaios, Ἀρχ. Ἐφ., 1914, p. 140 ; *Arch. Anz.*, 1912, col. 249 ; W. Dörpfeld, *Athen. Mitt.*, xxxix (1914), p. 170 ; Koch, p. 97 ; Athen. Inst. Photos., Corfu 123, 124.

(9) Mt. Elias, near the Valley of Vonitza, Acarnania (?). Paris, Musée du Louvre, Salle L, 2nd window-case (No. 159).

A fragment of a female head : only the forehead, eyes *à fleur-de-tête* and aquiline nose with broad frontal ridge remain ; the mouth and chin are entirely broken away. Pale red clay, deep red in the breaks, covered with a fine, well-purified slip on which the colours were laid. End of VI. Century. This must have been the head of a Niké or sphinx, but there is nothing to certify to which it belonged.

(10) Olympia. Olympia Museum, No. 179 (No. 215).

All that remains of another female figure is the lower part of the trunk and three small fragments of drapery. From the direction of the folds and the movement of the hips one gathers that the figure, which was two-thirds life-size, was represented in motion. The undergarment, partly visible over the thigh, was treated with fine crinkly folds ; the upper garment was once violet-brown, but is now almost colourless ; it was strewn with little red dots arranged to form rosettes. The border of the garment can be seen at the end of the *apoptygma* ; it was a pattern of red single meander on a black ground with incised outlines, edged by two parallel yellow lines. The back was quite negligently treated, for that part was not retouched when it was taken from the mould. The figure was worked hollow, and was strengthened inside by a trans-

verse wall running from front to back. The walls varied in thickness from 1½ to 3 cm., and were of coarse clay mixed with brick dust overlaid with a finer layer of clay to receive the colours. The fragment is now m. 0·25 high, m. 0·285 wide and m. 0·21 thick. The main fragment and the bits of drapery belonging to it were built into a late wall about 7 m. south-west of the place where the Niké of Paionios stood. Two further pieces of drapery came to light, one near the south colonnade of the Heraion and the other near the south wall of the Stadion; as the pieces were so scattered, the provenance affords no clue as to the original position of the figure. Its height, which must originally have been about m. 1·10, and the fact that it was worked in the round, have given rise to the opinion that the figure was not architectonic, but a Niké statue which stood on an isolated pedestal in some part of the Altis. Yet fictile statues as *ἀγάλματα* were not common in places exposed to the elements, although in archaic times and again at a late period they were used as cult statues. The fact that the back is so summarily worked implies that the figure stood in a position where it was almost invisible from the rear, a detail more conformable to an akroterion than to a statue set up in a place where spectators could walk almost all round it. VI.–V. Century.

Olym., iii, pp. 36 f. (G. Treu), figs. 38, 39, pl. vii, 5; *Ausgr. zu Olym.*, iii (1879), pl. xxi*b*, 3; Deonna, p. 52.

(11) Athens. Acropolis Museum, Nos. 4926, 4926B, 4934 (No. 67).

The mutilated body of a sphinx showing the beginning of the neck, part of the feathered breast, the roots of the two wings and some of the back. The feathers over the breasts are rows of small scale pattern, alternately black and reddish-purple with cream borders and medial vein. The long wing feathers are arranged first with a row of cream feathers outlined black, and then a row of alternately purple and black feathers with cream borders and outlined with black lines. The work is very fine, the scale pattern being most accurately drawn. The scales over the breast point downwards, those at the roots of the wings point straight back, whereas the long feathers follow the direction of the wing, and thus are placed at an angle to the shorter ones. The figure was moulded hollow and was composed of cream clay with black particles covered by a thick cream highly polished slip. Present ht. m. 0·14, present length m. 0·15. No. 4926B is from the upper part of the left wing which stood free, for the feathers are drawn equally carefully on both sides. The fragment shows the points of the first row of cream feathers and a large extent of the succeeding row of parti-coloured feathers. Length of fragment m. 0·055, breadth m. 0·055. No. 4934 is the rounded portion of the sides and undersurface of the bird-body. At the sides it is painted dark red, and underneath it is cream with red markings. As it was almost completely hidden by the wings it is roughly worked and without any modelling in relief. Ht. m. 0·13, breadth m. 0·16. Early VI. Century.

Figs. 46, 47. Deonna, p. 38, No. 8.

(12) Athens. Acropolis Museum, No. 4928.

Part of a large left wing which stood free. The feathers are arranged in the following order: one red row with black outlines; one row of feathers alternately black and cream with red outlines. The feathers are not in relief, but are painted only in rather a sketchy manner. On the inner side the wing is washed with purple shading off into

red. Cream clay with tiny black particles covered on both sides with a layer of finer clay. Length m. 0·105, breadth m. 0·125. Early VI. Century.

(13) Corinth. Old Corinth Museum (No. 120).

Various small fragments, now much battered, once made part of the figure of a sphinx. There is part of the creamy flesh of a left shoulder and the hair at the back hanging down in a solid mass, marked by a series of horizontal grooves to indicate waves. In front of the shoulder hung side locks in waved ripples. Ht. from shoulder to break m. 0·135. Another piece is just that portion of the strong wing muscles which formed the curved upper edge of a wing which stood free. It is covered on both sides with a cream slip; on the front it has a broad black margin and a black inner band, whereas on the inner side the margin is merely marked off by a black line. The rounded edge of the wing, which was the full thickness of the piece, was painted black. Very fine cream clay. Ht. of outer edge m. 0·10, breadth m. 0·07. One fragment proves that the short wing feathers were rendered by rows of red and black scale pattern. These short feathers are separated from the longer ones by a red band in relief decorated with a series of punched holes between two black ridges; the first row of long feathers is in relief and painted cream with raised black outlines; the others are red and black, but painted only without any relief. The back of the wing is rough and shows distinctly where it was attached to the body. Another piece depicts part of the end feathers, and on the reverse is a cream slip. One important fragment is part of the bird's breast with very large scale pattern painted red with black outlines on a cream ground. All these pieces are of cream clay like the bit of the shoulder. There is also part of an animal's leg modelled three-quarters in the round, but at the back it was evidently attached to a flat background. It is tempting to conclude that it was the sphinx's leg, but the clay seems pinker in tone and is covered with a thick yellow slip. Length m. 0·11, diameter m. 0·18. Middle of VI. Century.

Milchœffer, *Athen. Mitt.*, iv (1870), p. 70, No. 5; Deonna, p. 40; Koch, p. 82, fig. 38, 5.

(14) Halæ. Thebes Museum (No. 165).

The fragments are numerous and in some cases duplicate each other, thus providing evidence for at least two sphinxes. A piece of the neck illustrates the way the human flesh merged into the bird's feathered breast, on which the little feathers are indicated by scale pattern. Round the neck is a painted necklace. On a large fragment of the wing the long feathers are painted purple on an ivory ground; the reverse side is rough, implying that it was not visible. Part of the root, apparently of the same wing, depicts the short feathers by scale pattern outlined black, each scale alternately with a black or purple filling. The hindquarters are represented by a big piece of the end of the body and the bent leg pressed against it. The limbs are covered with an ivory slip. Small pieces of both hind and forelegs are also preserved. All these fragments are of pale red clay covered with a very fine ivory slip.

To the second sphinx belongs part of the feathered breast, the feathers rendered by scale pattern merely outlined purple. Round the upper part of the throat are indications of a necklace painted red. Again most of the hindquarters are preserved, and there are pieces of the legs. The same pale red clay was employed for this second

sphinx. There is a little female head which may perhaps belong to one of the sphinxes. The hair is in scalloped waves round the forehead, the eyes are *à fleur-de-tête* between thick almond-shaped rims; the nose is broken and the lower part of the face is damaged. It is now entirely without colour. First half of VI. Century.

A. L. Walker and Hetty Goldman, *A.J.A.*, xix (1915), p. 433.

(15) Korope. Volo Museum (No. 110).

Two fragments of the left wing of a sphinx. The lower part of the wing is in relief against the dull cream body. The feathers are not plastic, but are painted only. The long end feathers are rounded at the tips and are coloured alternately black and purplish-red, separated by bright red lines on the cream ground. Shorter feathers with the same colour scheme, but with pointed ends, lap over them and close to the neck, near the left upper corner, are traces of the short wing feathers rendered by scale pattern. At the back the pieces are almost flat. Pale red clay with thick cream slip. Present ht. m. 0·33, present length m. 0·66. Middle of VI. Century.

Fig. 104.

(16) Delphi. Delphi Museum (No. 216).

The figures of sphinxes must have been very finely worked, but now they are reduced to small fragments. One is a bit of the left shoulder and breast, the latter covered with little feathers rendered by dark red scale pattern outlined with black on a cream ground; at the back there are traces of a purple garment edged with a black border between two white lines which concealed the transition to the feline body. Present ht. m. 0·13, present width m. 0·14. The figure had a core of coarse red clay with many red and black particles; over this a very thick layer of extremely fine pinkish-cream clay m. 0·007 thick was spread, and on this the details were worked in relief and colour. A large fragment of the feline body shows the wing feathers in contact with it: they are painted black on a cream ground. One bent hindleg, pressing against the body, and fragments of the forelegs are covered with a deep cream slip.

Part of the neck of a second sphinx reveals that the little feathers were treated as a series of scales running in zones round the neck. A large wing fragment illustrates the whole colour scheme. The small feathers were rendered by scale pattern, coloured red or black in alternate horizontal rows; then a broad cream band in relief separates them from the long feathers, also in relief, the first row cream with black outlines, the succeeding rows alternately red and black, outlined black, on a cream ground. The top edge of the wing, which is really the thickness of the slab, is covered with a cream slip. These pieces are all of red clay like the first sphinx. Second half of VI. Century.

Deonna, p. 41, No. 4; Koch, p. 105.

(17) Thebes. Paris, Musée du Louvre, Inv. C.A. 637, 657, 657 bis (No. 186).

A female head crowned with a low *polos*. After the colour had been applied the face and neck were covered with a translucent varnish, which contrasts admirably with the lustreless mass of the black hair which is waved over the forehead in crinkly strands, and falls in a heavy mass behind the ears. The brows, the rims of the lids and the iris of the eyes are painted brownish-black; the eyeballs were white and the pupils were incised black dots in a white circle. The point of the nose is broken and

the cheeks and lips are now colourless. The only indications of earrings are a red dot on the lobe of each ear. The *polos* was ornamented with a wreath of lotus flowers and buds on a cream ground. The flowers, buds and stems are purplish-red, the calices are black; on the lower rim of the *polos* is a purplish-red hammer pattern on a cream ground and the necklace round the base of the throat is also the same colour. The head, which measures m. 0·18 in height, is moulded hollow, and is of cream clay with a greenish tinge. A deposit was formed on the head by the action of water flowing over it, but the fact that this secretion is strongest in the cracks is a proof that it was formed after the head was broken and cast aside; it is, moreover, a further proof that the varnish was not applied in order to protect the work from damp, but was intended to portray the tender flesh and the glow of health. To the head belong two pieces of a great wing. The feathers are not plastically rendered, neither were they varnished, but they were painted with heavy black outlines on the cream ground. The larger bit has still a fragment of the attachment to the shoulder coloured purplish-red, followed by the strongly moulded free edge of the wing which curves up to the point where the long wing feathers sweep out at a different angle. The small feathers are rendered by rows of scale pattern outlined black with purplish-red and black fillings: between them and the long feathers is a purplish-red band. The first row of long feathers is cream, the outer rows are alternately purplish-red and black. The smaller piece is a further portion of the first and following rows of long feathers. The work shows a high degree of technical skill and must have depicted a sphinx about two-thirds life-size, seated on her haunches, but with her head turned to one shoulder, precisely the attitude of the sphinx from Spata. End of VI. Century.

Fig. 120. E. Pottier, *Mon. Piot*, vi (1899), pp. 133–43, pl. xii; P. Jamot, *Mon. Piot*, xix (1911), pp. 43–7; Collignon, *Monuments grecs publiés par l'Association des Études grecques*, 1897, p. 60, note 3; *R.É.G.*, 1900, pp. 403 f.; Deonna, p. 52.

(18) Olympia. Olympia Museum (No. 217).

The body of a seated sphinx. That the head must have been turned towards the right shoulder is proved by the disposition of the side-locks over the beginning of the right wing and the shifting of the neckband, depicted as a bow-shaped line round the base of the throat, for in front a little cream garment, trimmed round the neck with a brownish-black border and a row of red hammer pattern, hung down over her chest. The hair and the inner side of the wing were painted brownish-black, and the feline body was originally a dull yellowish-cream colour. The rows of breast feathers, marked by scale pattern, were alternately red with a black outline and black with a red outline; those on the wing were incised and the first row was painted red: the long feathers were plastically rendered, and were coloured red and brownish-black. Both the body and legs were moulded hollow; the walls, from cm. 2–3 thick, were of yellowish-red clay mixed with brick dust, and over this core a thin layer of polished cream clay was spread. Present ht. m. 0·21, present length m. 0·32. The body was found under a couple of blocks which had fallen from the Byzantine West Wall in which it must have been immured with many other bits, partly from the Terrace of the Treasuries. It was probably the right lateral akroterion of some Treasury of the second half of the VI. Century.

Olym., iii, pp. 40 f. (Treu), pl. viii, 4 ; Treu, *Ausgr. zu Olym.*, iii (1879), pl. xxi*b* ; *A.Z.*, 1878, p. 82 ; Milchoeffer, *Athen. Mitt.*, iv (1870), p. 70, No. 4 ; A. Furtwängler, *A.Z.*, 1882, pp. 329, 343 ; Deonna, p. 44, No. 4.

(19) Olympia. Olympia Museum (No. 218).

A fragment of a wing in another technique. The broad sweeping end feathers, painted alternately red and black with wide cream borders, curl round at the tips and seem instinct with life and motion. The flat reverse side is merely striped brownish-black, for it was invisible. The pale cream clay is mixed with brick dust and overlaid with a layer of finer greyish-yellow clay about m. 0·005 thick. Ht. m. 0·28, width m. 0·11. It was found immediately to the north-east of the Treasury of the Geloans, just by the retaining wall of the Hill of Kronos. Second half of VI. Century.

Olym., iii, p. 41 (Treu), fig. 45 ; Deonna, p. 44, No. 5.

(20) Thermon. Kephalovryso Museum (No. 129).

A seated sphinx splendidly modelled in the style of fully-developed art, but still with some traces of archaism, such as the conventionally waved strands of hair which hang over the shoulders. The little garment which hangs down in front is elaborately patterned ; the wing feathers are all plastically rendered, and each one stands out with an energetic individuality of its own. The body is deep cream. The body was discovered in the early excavations, but the head and wings came to light more than a decade later. Length about m. 0·40. Second half of VI. Century.

The wings, chest and hindquarters of at least one other sphinx were found.

Fig. 138. Ἀρχ. Ἐφ., 1900, col. 210 ; *Ant. Denkm.*, ii, p. 2, note 2, fig. 5 ; *R.É.G.*, 1901, p. 411 ; Deonna, p. 45 ; Koch, p. 67, figs. 28, 29 ; *Athen. Mitt.*, xxxix (1914), p. 243, fig. 3 ; K. A. Rhomaios, Ἀρχ. Δελ., vi (1920–1), Παράρτημα, p. 168 ; Athen. Inst. Photos., Akar. 286, 284.

(21) Ægina, precinct of Aphaia. Ægina Museum, Inv. i, 4 (No. 61).

A fragment of a paw with large claws is all that remains of the akroterion, probably of the *propylon*, since it was found to west of that spot. These claws are pronouncedly plastic and are realistically modelled. The lower surface is left rough, for it was attached to the base on which the creature stood. Red clay. Length m. 0·045. VI. Century.

A. Furtwängler, *Ægina*, p. 385, fig. 318 ; Deonna, p. 44.

(22) Olympia. Olympia Museum (No. 219).

Fragments of a reclining lion. The lion lay with its forepaws outstretched. The colour has mostly disappeared, but sufficient traces remain to prove that it was originally a dark greyish-brown colour, whilst the mane was a bright reddish-brown. Details on the face were brought out in a glazed black tint, the inner side of the lips, ears and nostrils, the lids, pupils of the eyes and outer edge of the iris were all black, whereas the iris itself was reddish-brown and separated from the pupil by a yellow ring. The lion's chin was adorned with little punched circles with a central dot to portray the whiskers, the rictus was almost stylised and the mane was set well back from the face, all signs of an early period. The beast was moulded hollow of yellowish clay mixed with red brick dust, and the walls were about m. 0·04 thick. Originally the lion must have been about m. 0·75–·80 long, but as the part between the head

and chest is now missing the length can be gauged only approximately. Ht. m. 0·44 exclusive of the plinth, which is m. 0·03 thick and m. 0·285 long ; the part under the forepaw is m. 0·29 in length. The four fragments were found together among the *débris* of columns from the Metroon, which were employed in the foundations of the north-east corner of the Byzantine fortification wall. This circumstance might lead one to think that the lion once adorned the Metroon, but that building was erected in the beginning of the IV. Century, whereas the lion must be dated in the middle of the V. Century at latest.

Olym., iii, pp. 41 f. (Treu), figs. 46, 47, pl. viii, 5.

(23) Olympia. Olympia Museum.

Other lion akroteria are now represented only by two plinths bearing the outstretched forepaws. Plinth A, which was found built into the Byzantine west wall, has two round holes in front of the claws ; as these holes are not bored through the plinth they can only have served to secure some projecting portion of the revetment. This plinth was m. 0·23 long and m. 0·14 wide. Plinth B was cut off just behind the forepaws, so that the beast's hindquarters must have rested on another slab. On this plinth also there are two holes in front of the paws, and one is still filled with lead. This fragment was excavated to north of the Terrace of the Treasuries. End of V. Century.

Olym., iii, p. 42 (Treu), fig. 48.

(24) Delphi. Delphi Museum (No. 220).

A fragment of a plinth bears the forepaws of a reclining lion. There are also several other fragments of bodies, tails and paws of lions, and part of two heads which were worked in the round and on that account cannot have been water-spouts. One consists of part of the mane in full relief, in lively strands coloured dark red. There are two pieces of this head. The clay is bright red overlaid with a cream slip. The second head is represented by the left side of the mane in very fine strands. The work is excellent and quite realistic in treatment. End of V. Century.

(25) Olympia, Treasury of the Syracusans. Olympia Museum (No. 104).

The lateral akroteria resembled the antefixes, for it seems to have been in the form of an Ionic volute. Below the front face of the akroterion are two rows of guilloche which decorated the raking cornice ; below one short side of the piece is the single meander of the gutter : this shows that whereas the antefixes displayed their full breadth above the sima, the lateral akroterion presented its side view to the sima and its greatest extent above the sloping ramp of the cornice. Beginning of VI. Century.

Olym., ii, p. 201 (R. Bormann), figs. 23, 25.

(26) Epidauros. Epidauros Museum (No. 90).

The lateral akroterion was moulded with a sharp edge, the two sides sloping away at right angles following the lines of the cornice and sima. Only the lower part is now preserved, and on it in low relief is a reversed lotus with black outer and red middle petals ; the stems of the lotus curve away on each side and end in spirals. The whole of the design has a little raised rim painted cream which makes it stand out from the black ground. The upper part of the akroterion was probably a palmette. Very fine work, but badly damaged. VI. Century.

(27) Thermon. Kephalovryso Museum (No. 49).

Only two pieces of the lateral akroterion are preserved. It was moulded with a sharp corner, and the two sides followed the lines of the cornice and sima. One of the two bits is the central portion and on it in low relief are thick black stems, once springing from a reversed lotus. They are joined by a red horizontal band, and above it they curve out and down, then turn up and end in spirals around small red eyes. There are traces of a red palmette leaf above the stems and of something red below them, probably an eye above the lotus petal. A second fragment is the top of the palmette with the upper part of the three central red and black leaves. The cream field was cut away to follow the contour of the leaves, but as they were placed well within the field a considerable extent of cream ground is visible. Beginning of VI. Century.

(28) Athens. Acropolis Museum.

The shape of the lateral akroterion was rounded to fit the corner. The upper part is entirely broken away, and all that has been preserved are the two thick cream stems which coiled into immense spirals. They are united by a broad band edged with red, and below it, exactly filling the space between the stems, are the three compact petals of a flower. V. Century.

(29) Thermon. Kephalovryso Museum (No. 46).

A block of the lateral akroterion in the shape of a massive roof which slopes down on four sides from the apex. On one side a triangular field is left, and on it in low relief is precisely the same design as that seen on the antefix. The next side is plain, at least no ornament is now visible. From the base of the other two sides springs the roof-tile. At the bottom a strip of about m. 0·08 is smooth, but the rest is rough and knobbly to make it adhere firmly in the bed of clay mortar in which it was set.

Fig. 144. Ἀρχ. Ἐφ., 1900, col. 198, fig. 5; *Ant. Denkm.*, ii, p. 8, fig. 11; Koch, p. 72, fig. 30; Athen. Inst. Photo., Akar. 311.

CENTRAL AKROTERIA

(1) Thermon, Temple of Apollo Thermios. Kephalovryso Museum (No. 129).

There are various mutilated remains of a Niké who must have been represented in the archaic running scheme with bent knee. One fragment consists of part of the body and the bent right knee; besides this there are a wing, bits of red drapery and parts of the drapery at the back which acted as a support; they are simply washed red. VI. Century.

(2) Halæ. Thebes Museum (No. 115).

The temple must have been adorned with two horses, one at each end in the position of central akroteria, since the lateral akroteria were occupied by Nikai. There are part of a horse's head with painted straps fastened by little buckles, a haunch, various bits of the hind and forelegs and two tails, the hair rendered by fine ridges in relief; one tail has traces of black paint. All these pieces are of pale red clay covered by a very fine ivory slip. But the most beautiful examples of the artists' skill are two horses' hoofs, very carefully modelled and painted black. The hair above the hoof is indicated by fine black lines and in both cases the hoof is worked

with the same care underneath, showing that it did not touch the ground, but was visible below, and therefore that the horse's foreleg was pawing the air. This is precisely the attitude of the horse forming part of the central akroterion at Locri Epizephyrii, and added in an extraordinary manner to the life and vigour of the composition.

(3) Athens. Acropolis Museum, Nos. 4925, 4930 (No. 221).

Mutilated fragments of a figure in the round may possibly have composed the body of a youth seated on horseback. One large piece, unnumbered and unfortunately badly damaged, is part of the neck and left shoulder. Evidently he stooped forward a little and his left arm was slightly advanced, as would be natural if he held the reins. He wore a dark red garment which fitted closely round the neck and was ornamented with a wide border of single red meander on a cream ground, the spaces alternately above and below the bars being filled by a red outlined square ; the meander is bordered by double red horizontal lines. Cream clay with black particles. Greatest ht. m. 0·13, greatest width m. 0·30.

No. 4925 is the thigh and point of the right knee which must have been held almost horizontally. On each side at the knee there is an abrasion, for on the inner side it would have been attached to the horse's flank, and perhaps the right hand rested where the outer abrasion now is. The flesh was highly polished and made a pleasing contrast to the chiton which covered the thigh, for that is not polished, but is enriched by bands of elaborate patterns. Round the hem is a band of red single meander, the spaces filled by a white cross in a red square, between two red horizontal lines ; higher up on the garment is a band of single black stopped meander on a large scale with three rows of red dots at intervals. This design seems to have been repeated above. The colour of the meander has now almost disappeared. Cream clay with black particles. Ht. m. 0·085, length m. 0·13.

No. 4930 is a bent left knee and thigh which must have been maintained in a horizontal position. At the inner side of the knee is a broken surface indicative of an attachment. The leg was moulded, hollow above the knee. The flesh was highly polished, and at the upper part is the border of the chiton decorated with red single meander between red parallel lines. Cream clay with black particles covered with a fine cream slip. Ht. m. 0·08, length m. 0·11. First half of VI. Century.

Figs. 52, 53.

(4) Athens. Acropolis Museum, Nos. 4923*a*, 4923*b*.

These two pieces are remnants of a horse's head. No. 4923*a* is the forehead, cheek and right eye, the last very flatly rendered as a black ring on the white eyeball, surrounded by a lid outlined by a heavy black band. Ht. m. 0·085, length m. 0·175. No. 4923*b* consists of two pieces which fit together : they form the front of the face between the eyes and the nostrils, and the line of the lower jaw. The harness is depicted as yellow bands held in place by a round buckle. There is a hole at the corner of the mouth, perhaps for a metal bit. Reddish-cream clay with tiny red particles covered by a highly-polished cream slip. Ht. m. 0·18, length m. 0·185. This head seems unduly large for an akroterion, and may have been part of a group in the round in one of the temples. VI. Century.

Figs. 54, 55. Deonna, p. 39, No. 10.

DISC AKROTERIA

(1) Ægina, οἶκος of Aphaia. Now lost (No. 1).

Only one fragment was found, consisting of: (*a*) plain zone; (*b*) three rows of chequer pattern; (*c*) at least nine zones of scale pattern, certainly dark and probably black and red alternately, each scale outlined by a doubly incised border. Ht. of fragment about m. 0·20. Second half of VII. Century.

A. Furtwängler, *Ægina*, p. 485, fig. 403; Koch, p. 79.

(2) Ægina, precinct of Aphaia. Ægina Museum (No. 2).

Pieces of disc akroteria, namely, a curved fragment with obliterated design, and three bits of the back part of an akroterion, without slip or design. VII. Century.

A. Furtwängler, *Ægina*, p. 173 (E. Fiechter), figs. 129, 130.

(3) Ægina, Temple of Aphrodite Epilemeni. Ægina Museum (No. 3).

Fragment of a fine disc akroterion "of proto-Corinthian style," as yet unpublished. VII. Century.

P. Wolters, "Ausgrabungen an Artemistempel in Aigina, 1924," *Gnomon*, i (1925), pp. 46–8.

(4) Bassæ, Temple of Apollo. Athens, National Museum (No. 4).

Several fragments of a splendid disc akroterion in the Laconian style. The fragment nearest to the middle seems to have had: (*a*) two small black toroi, each m. 0·012 wide; (*b*) plain black zone, width m. 0·015; (*c*) raised zone with red and black leaf on a black ground, painted on the flat zone without any recurved tops, width m. 0·025; (*d*) incised ring followed by chequer pattern marked by incised lines; the chequers are mostly black with a series of red ones at intervals arranged like chevrons; at the apex of the chevrons there are four black chequers between the red ones. There were at least twelve chequers in the width of the zone; the rectangles forming the chequers increase in length with each zone in succession towards the outer edge. The glaze employed was very fine with the quality of enamel, and the work was most skilfully done. Width of the chequered zone preserved m. 0·05 (two bits); (*e*) broad black zone between two black rings marked off by incised lines, width m. 0·034; (*f*) damaged zone, total width m. 0·04; (*g*) apparently this was followed by a plain black zone; (*h*) two large black toroi, width of each m. 0·028 (three bits); (*i*) wide zone with scale pattern. The scales were in alternate rows of red and white with black borders marked by double incised lines on a black ground. There is evidence for five rows of scales, present width m. 0·07; (*j*) white ring with incised edges, width m. 0·006; (*k*) black ring painted with little white pomegranates reversed, the three little leaves at the top of the fruit pointing downwards, width m. 0·011: in a stretch of m. 0·06 there are nine pomegranates; (*l*) tiny sharp-edged black moulding with fine white diagonal lines; (*m*) Doric cymation with red and black leaf with white borders on a black ground, width m. 0·035, breadth of each leaf m. 0·03; (*n*) tiny black torus—(*o*) break—black zone (?); (*p*) broad black torus m. 0·017 wide, surrounded by a groove; (*q*) sharp-edged black moulding with fine white diagonal lines; (*r*) Doric cymation with red and black recurved leaf with white borders on a black ground, width of zone m. 0·02; (*s*) plain black zone (?) damaged; (*t*) large black torus m. 0·03 wide; (*u*) plain zone with traces of red in an indeterminate design,

meander (?) m. 0·032 wide; (*v*) broken moulding; (*w*) receding border; (*x*) dentellated border. This gives a diameter of approximately m. 0·145. At the back the disc was covered with a black slip. All the red used is a rich carmine tint, the white has a chalky tinge. Second half of VII. Century.

Figs. 55, 56. K. Kourouniotis, Ἀρχ. Ἐφ., 1910, col. 276; Koch, p. 89; Athen. Inst. Photo., Phigalia 22.

(5) Kynuria, Temple of Apollo Tyritis. Leonidi Museum (?) (No. 7).

Two small pieces of an akroterion decorated with zones of scale and leaf patterns. On one fragment part of the dentellated edge was preserved, made of small triangular pieces inset in the grooved edge of the disc. Second half of VII. Century.

K. A. Rhomaios, Πρακτ., 1911, p. 260, fig. 3; Koch, p. 91.

(6) Lusoi. Athens, National Museum (No. 8).

Various fragments of a disc akroterion. From the middle outward the design was as follows: (*a*) double torus; (*b*) small leaf; (*c*) wide zone (plain ?); (*d*) leaf; (*e*) dentellated border. The decoration is moulded in low relief on a light ground. The clay is pale red. The diameter must have been about m. 0·37. End of VII. Century.

Fig. 17. W. Reichel und A. Wilhelm, *Oesterr. Jahresh.*, iv (1901), p. 61, fig. 128; Koch, p. 90.

(7) Mantinea. Piali Museum (No. 9).

Numerous fragments of a very large disc akroterion. It is made of coarse clay overlaid with a finer layer of light red clay in which the relief ornamentation is moulded. The curved back surface is painted black. From the middle outward the decoration consisted of: (*a*) plain black zone; (*b*) double toroi; (*c*) Doric cymation with leaf pattern; (*d*) plain black zone, profiled like an Ionic cyma; (*e*) double toroi; (*f*) zone with black meander on a red ground; (*g*) double toroi with hammer pattern between them; (*h*) cymation moulding with leaf pattern, alternately red and black with cream borders on a black ground; (*i*) dentellated border, consisting of separately inserted pieces, triangular in shape and made of finer clay. Second half of VII. Century.

Figs. 15, 109. Koch, pp. 88 f., fig. 42; Athen. Inst. Photo., Arkad. 187.

(8) Methydrion. Dimitsana Museum (?) (No. 10).

Four large pieces were found of two large disc akroteria, varying slightly in dimensions and details, divergencies which might be attributed to restorations. All that can be ascertained of the decoration is: (*a*) plain zone; (*b*) zone with moulded leaf, red and black alternately on a black ground; (*c*) dentellated border. The akroterion must have been about m. 0·52 in diameter, and increased in thickness towards the middle to as much as m. 0·09. Second half of VII. Century.

Fig. 107. Hiller von Gärtringen und H. Lattermann, "*Arkad. Forschungen*," p. 36, figs. 9, 11; Athen. Inst. Photo., Arkad. 112.

(9) Olympia, Heraion. Olympia Museum, No. 192 (No. 11).

It is not certain whether the base was cut off horizontally or in the shape of a triangle to fit the top of the pediment. The enormous semicircular disc measured about m. 2·31 in diameter and m. 1·50 in height, rising for more than half its height

above the cover-tile to which it was joined by a bridge : at the back it was reinforced by a complicated system of bars and supports, left the colour of the clay, whereas the whole of the rest of the surface at the rear was painted black. The cover-tile was cut away at the further end to hook under the next tile, and in the side walls were semicircular holes into which the vertical cover-tiles fitted. The front surface is richly profiled in concentric zones, and in the middle of the disc was an air vent. From the middle outward the ornamentation was arranged as follows : (*a*) triple torus ; (*b*) hammer pattern in purple, cream, black ; (*c*) wave pattern, broken and forming spirals above ; (*d*) purple and black leaf ; (*e*) triple toroi ; (*f*) small purple and black leaf on a cream ground ; (*g*) triple black toroi ; (*h*) three rows of scale pattern, alternately black with cream outline, purple with cream outline, black with red outline ; (*i*) small torus with herring-bone ; (*j*) small purple and black leaf, outlined cream ; (*k*) torus with herringbone ; (*l*) black dentellated border. All the zones, with the exception of the one with wave pattern which has a light ground, are painted in the " black couched " technique, that is to say, white on a couch of black, red directly on the slip.

There are a few fragments which present certain variations : on one the scale pattern is smaller, on another there are traces of red in the middle row of scale pattern. Middle of VII. Century.

Olym., ii, pp. 190 f. (R. Bormann), fig. 3, pl. cxv ; *Ausgr. in Olym.*, v, pl. xxxviii ; Koch, pp. 48 f.

(10) Olympia, Bouleuterion. Olympia Museum ; Berlin Antiquarium (No. 12).

In Berlin there are two fragments of disc akroteria, coloured black : (*a*) broken moulding ; (*b*) plain zone ; (*c*) double toroi ; (*d*) shallow moulding with leaf pattern. In Olympia is a piece with : (*a*) double guilloche very finely drawn, the bands black with white borders, the triangular spaces filled by solid white palmettes, the band encircling them being reddish-purple ; the design is bordered by broad bands, one black and one white ; (*b*) zone, now obliterated. Second half of VII. Century.

Olym., ii, p. 191 (R. Bormann), fig. 2 ; Koch, p. 48.

(11) Orchomenos, Arcadia ; temple in the lower town. Dimitsana Museum (?) (No. 13).

Fragment of a dentellated akroterion. End of VII. Century.

G. Blum et A. Plassart, *B.C.H.*, xxxviii (1914), p. 84 ; Karo, *Arch. Anz.*, 1914, col. 160 ; *A.J.A.*, xxiv (1920), p. 96.

(12) Sparta, scattered finds. Sparta Museum (No. 14).

Five border fragments of two immense akroteria were found outside the precinct of Artemis Orthia. The fragments differ slightly, and may be considered as pendants ; they were more than m. 1·50 in diameter. On the front surface are : (*a*) broad zone of scale pattern, alternating in the following order, red scales with white borders ; white scales with black borders ; black scales with black borders ; all the borders have double incised lines ; (*b*) torus with red and black chevrons on a white ground ; (*c*) primitive Doric cymation with red and black leaf with white borders, separated by a grooved line ; (*d*) dentellated border, painted alternately red and black on a white ground ; the border slopes sharply backward.

The fragment of another akroterion of the same style has: (*a*) single guilloche with black band triply incised, the black eyes drawn with a compass, on a black ground; (*b*) plain black zone edged by incised lines; (*c*) five rows of broad scale pattern on a black ground, the scales now all black with double incised outlines; (*d*) black torus; (*e*) Doric cymation with leaf, each one with a white border and separated by a grooved line; (*f*) black dentellated border. This may be part of the same akroterion as the first bit, but the designs are less well preserved. Present ht. m. 0·13, width m. 0·155. Second half of VII. Century.

Koch, p. 94, fig. 45.

(13) Sparta, "North region among Roman masonry." Sparta Museum (No. 15).

Fragment of a disc akroterion. The centre is a plain black circle, with a doubly incised black border; (*b*) large scale pattern with incised outlines, much damaged. Pinkish cream clay. Present ht. m. 0·115, width m. 0·10. Second half of VII. Century.

(14) Sparta. Sparta Museum (No. 16).

Large fragment with: (*a*) traces of a zone painted cream; (*b*) five small black toroi; (*c*) cymation moulding with minute red and black leaf with cream borders, separated by a grooved line, on a cream ground; (*d*) black torus; (*e*) black torus-like moulding; (*f*) wide plain black receding border on which, about the middle, is incised a four-petalled flower. The edge of this border, which is m. 0·025 thick, and all the back surface of the fragment are varnished black. End of the VII. Century.

(15) Bassæ. Athens, National Museum (No. 5).

Numerous fragments of a disc akroterion. In the middle was: (*a*) an air vent surrounded by a wide double flat black moulding; (*b*) zone with a rosette, the petals in high relief painted alternately red and black on a dark red ground; length of petal m. 0·07 (three bits); (*c*) fascia with recurved top like a cymation with a very sharp curve: it is now plain, but probably was once ornamented with leaf; (*d*) fascia now plain; (*e*) the akroterion seems to have projected sharply and was adorned with a rather flat moulding painted black; (*f*) black zone; (*g*) black border sloping backwards; (*h*) dentellated border. All these pieces are of dull red clay. The dimensions are uncertain, for several intervening zones must have been lost. End of the VII. Century.

Fig. 58.

(16) Bigla (Tegea). Piali Museum (No. 17).

A piece of the outer zone of an akroterion moulded double and therefore hollow inside. It was washed black at the back. All that remains of the front is: (*a*) cymation moulding on which is leaf in relief, interrupted at intervals by a longer pointed leaf; (*b*) torus; (*c*) dentellated border. Present ht. m. 0·09, width m. 0·075. Coarse red clay. End of VII. Century.

(17) Lusoi. Athens, National Museum (No. 18).

Fragments of a disc akroterion of bright red clay: only the outermost zones are preserved showing: (*a*) leaf in relief, every third leaf being longer than the others and ending in a sharp point, instead of being rounded as the others are. End of VII. Century.

Fig. 17.

(18) Sparta. Sparta Museum, Nos. 3824*a*, *b*, 3827 (No. 19).

Three bits of the border of a large disc akroterion of bright red clay. All that remain are : (*a*) torus-like moulding ; (*b*) border with enormous dentils, each m. 0·05 in height. The pieces are quite rough at the back. VII.–VI. Century.

(19) Sparta. Sparta Museum, No. 5112 (No. 19).

The fragment is of red clay, but the whole of both the front and back surfaces seems once to have been covered with a black slip. The front face, from the middle outward, has : (*a*) recessed zone ; (*b*) concave moulding, probably once painted with leaf ; (*c*) small torus ; (*d*) border with dentils, painted only in black on the flat lip of the disc. The pieces are moulded at the back also. End of VII. Century.

PEDIMENTS

(1) Athens. Acropolis Museum, Nos. 495, 4947.

The left side of a Gorgon's gaping mouth with thick lips and carefully defined clenched teeth. The eye-teeth are sharp tusks ; the lips are so widely parted that the tusks do not impinge upon them. There is no sign of a beard. Pinkish-cream clay covered with a cream slip. Ht. m. 0·08, width m. 0·045. No. 4947 is a piece of a flat background on which are four " pearl-locks " in relief. On the left the ground rises to indicate the contour of the face. There are faint traces of black on the hair and of dark red on the background (the garment ?). Pinkish-cream clay from which the cream slip has almost disappeared. Ht. m. 0·98, width m. 0·75. First half of VI. Century.

Fig. 49.

(2) Athens. Acropolis Museum, Nos. 4935, 4946 and several unnumbered fragments.

Parts of a reclining panther. The animal was in high relief against a cream background. This shows it could not have been an akroterion ; neither was it an isolated work on a level with the spectator, for the background is rough behind and must have been attached to a wall, the back wall of the tympanon. No. 4935 is part of the beast's right haunch : the modelling was very slight, but the whole body was coloured tawny yellow and besprinkled with white rings to typify spots. Ht. m. 0·13, width m. 0·13. Two fragments of the animal's back fit together and are three-quarters in the round against the background. Total length of the two pieces m. 0·31, ht. m. 0·11, projection from the background m. 0·07. A rounded portion of the under part of the body measures m. 0·10 in height and m. 0·145 in width. No. 4946 is the right forepaw with toes slightly spread (the end with the claws is broken), length m. 0·08. The other forepaw with part of the background behind it is m. 0·10 high and m. 0·075 long. Another piece is a hind paw resting on the base and with part of the background behind it, ht. m. 0·12, length of plinth m. 0·185, projection of relief m. 0·055. All the pieces are of deep cream, rather coarse clay with many black particles covered with a finer slip coloured tawny yellow. No. 4939 also seems to belong to this group, for it is on the same scale and of the same deep cream clay with black particles. It is the upper part of the chin and right side of the muzzle of a feline. Underneath it is coloured purplish-black with white curving lines to

indicate folds of flesh. The whiskers are marked by cream rings above and cream spots below the chin. Ht. m. 0·045, length m. 0·055. First half of VI. Century.

Figs. 48–50. Deonna, p. 39, No. 9.

(3) Athens. Acropolis Museum, No. 1205.

A lioness reclines with body in profile to right, but head turned full face. The left half of the face is broken, and so are the forepaws which extended straight out. The tail is looped under the right hindleg and coils up against the beast's flank. The body is in very low relief and was painted rusty black; the features of the face and the articulations of the body are incised without any plastic modelling. The lower edge of the pediment on which she lies has a border of black chevrons on a cream ground, and the oblique ramp of the cornice, a tiny bit of which is visible above the creature's head, is decorated with the same design. This ramp, if continued towards the animal's tail, would meet the lower ledge some inches from the tail. Length m. 0·175. Early VI. Century.

D. Brooke, *Cat. Acrop. Mus.*, ii, pp. 322, 425, No. 1205, fig. in text.

(4) Athens. Acropolis Museum, No. 4933.

The badly damaged portion of a bull's back with traces of claws where the lion grabbed his victim's shoulder. Close to these claw marks are three cylindrical nail holes which served to fasten the lion's paw to the bull's back. Red clay; no traces of slip or colour. Ht. m. 0·08, length m. 0·135. Middle of VI. Century.

Fig. 54.

(5) Athens. Acropolis Museum, No. 5042.

The lower jaw of a lion. The skin under the chin was painted white; the mouth was open and the dark red tongue hung out. The inner flesh of the lips was black, the teeth were white and the gums bright red. Both sides of the jaws are equally well worked. The tip of the tongue is broken. Red clay with a thick, highly polished slip. Ht. m. 0·045, length across the inside of the mouth m. 0·065. Middle of VI. Century.

(6) Athens. Acropolis Museum, No. 4944.

Part of a lion's left eye and cheek. The face is deep cream; the eye is bean-shaped rather than round; it has a yellow iris encircled by a black ring, and a black pupil. The eyelids have black outlines and there are indications of black tufts of hair where the mane began. The work is excellent. Red clay covered with a layer of finer clay and a highly polished slip. Ht. m. 0·08, breadth m. 0·06. Middle of VI. Century.

Fig. 43. Deonna, p. 37, No. 3 (called a female head).

(7) Athens. Acropolis Museum, No. 5043.

A serpent's head. It is painted deep purple directly on the ground of the clay which produces a dull effect, instead of the more usual highly polished surface. The brows are black lines and the eyes are also painted only without any plastic modelling. They are depicted as large white oval spaces reserved by a black line, and in the middle are the black eyes. The mouth is perforated, probably so that a metal tongue could be inserted. Middle of VI. Century.

Figs. 49, 50.

(8) Athens. Acropolis Museum, No. 4924.

The end portion of a bull's muzzle with the nostrils, mouth and part of the right cheek. The flesh is cream, but the nostrils, the line of the closed mouth and the hairs that grow around it are dark reddish-purple. These whisker-like hairs are indicated by a series of dots. The beginning of the matted hair of the forelock which grows low down on to the bridge of the nose is dark red, and is separated from the cream face by a detached red line. The work is careful, and although the modelling is slight, it gives a lifelike rendering of the soft, fleshy mouth. Cream clay with black particles covered by a layer of very pure cream clay and a cream slip. Ht. m. 0·055, length m. 0·085. Middle of VI. Century.

Fig. 51. Deonna, p. 39, No. 11.

(9) Athens. Acropolis Museum, No. 4952.

Part of the bull's foreleg. The flesh was cream strewn with brown flecks to indicate the dappled hide. The inner side of the leg was left plain. Cream clay with black particles ; polished cream slip. Ht. m. 0·05, length m. 0·055. Middle of VI. Century.

Fig. 52. Deonna, p. 39, No. 13.

(10) Athens. Acropolis Museum, No. 4942.

A lion's nose and part of its jaw. On the cream face details are rendered by grooved lines, and the whiskers by brown dots. The nostrils are dark reddish-purple. There are traces of a brown or black rim round the eyelid (break). Cream clay with black particles covered by a cream slip. Ht. m. 0·05, length m. 0·055.

(11) Athens. Acropolis Museum, No. 4941.

A fragment of a lion's mane coloured dark red. The wavy strands of hair are in sharply-cut relief, and the work gives an impression of force and energy. Cream clay. Length m. 0·042, breadth m. 0·032. Middle of VI. Century.

Fig. 50.

(12) Athens. Acropolis Museum, No. 286.

The head of a serpent coloured black and with incised lines to indicate folds of flesh and other details. The eyeballs are white and are in scarcely perceptible relief ; on them is a red spot in a black circle separated from one another by an incised ring. The white teeth are plastically rendered. The lower jaw is broken. The underpart of the throat seems to have been cream. Broken off at the line of the head. A small piece of oxidised bronze adheres above the right eye. Cream clay with a greenish tinge baked very hard. Middle of the VI. Century.

D. Brooke, *Cat. Acrop. Mus.*, ii, p. 429, No. 286, fig. in text.

(13) Athens. Acropolis Museum.

An unnumbered fragment of a serpent's body which was coloured black all round, whilst on the back the scales were meticulously incised. The coils of the body seem to have been moulded hollow. Cream clay with a layer of very pure clay. Greatest length m. 0·055, breadth m. 0·02. Middle of VI. Century.

Fig. 49.

(14) Athens. Acropolis Museum, Nos. 1444, 1446.

The first of these is the torso of a figure named Iris from its resemblance to that of the poros pediment of the " Introduction of Herakles into Olympos." She wore

a tightly-fitting purple tunic girt at the waist, and decorated round the neck with a simple geometric pattern on a cream ground. Side-locks hang down in front on each side, and at the back the knot of hair is visible between the symmetrical breaks on the shoulders which indicate the position of the wings. The upper part of the body and the legs must have been in profile, whilst below the waist the figure was frontal. The left leg was advanced a little towards the front, the right sideways and forwards. The left arm was stretched out and lowered, the right must have been raised. Her attitude, in fact, was almost that of an archaic running Niké. Deep cream clay with a greenish tinge without slip. Ht. m. 0·125. No. 1446 is what is left of Herakles, the head and trunk. He is bearded and has well-defined features. The dark red lion's skin covers his head and is knotted by the forepaws across his chest, whilst the tail curls up towards his waist. Under this he has a purple chiton. The faces of both Herakles and the lion are left in the natural colour of the clay, but all details are carefully drawn in lustrous black. Deep cream clay with a greenish tinge. Ht. m. 0·125. Second half of VI. Century.

D. Brooke, *Cat. Acrop. Mus.*, ii, pp. 322, 333 f., 348 f.; Winter, *Typen der figurlichen Terrakotten*, i, p. ii, fig. in text.

(15) Athens. Acropolis Museum, unnumbered.

A fragment of cream background against which appears in relief a female arm. The upper arm was lowered, the forearm sharply raised. The flesh is white, the vestige of sleeve or drapery over the shoulder is purplish-red. Second half of VI. Century.

(16) Athens. Acropolis Museum, No. 4950.

A piece of the chest and left shoulder of Athena (?). The shoulder is somewhat raised, proving that the arm was extended. Over the front of the arm are traces of a black garment which is almost entirely concealed by a rigid covering without folds painted dark yellow which covers the chest and shoulder. From the texture of the panoply and the curved line over the shoulder formed by its edge this would seem to be an ægis. Red clay with a cream slip. Ht. m. 0·045, length m. 0·12. End of VI. Century.

(17) Athens. Acropolis Museum, No. 4932.

A segment of a wheel, treated alike on both sides, with a rim m. 0·022 wide followed by a narrow raised moulding coloured dark red. In the middle is a flat cream expanse on which the spokes are painted as swelling lines based on a moulded ring or socket at the rim. These spokes are coloured dark red on one side of the wheel and black on the other. As the wheel was visible on both sides it must have stood frontally, and therefore it is possible that it was not an architectonic piece, but part of a votive offering in the round. Red clay covered with a thin cream slip. Greatest length m. 0·11, width m. 0·055, greatest thickness m. 0·026. End of VI. Century.

(18) Halæ. Thebes Museum.

Part of the left shoulder and chest of a female figure, partly covered with drapery. In a big loop round the neck is what appears to be the body of a serpent in relief, coloured deep cream and sprinkled with black flecks to suggest the spotted skin. The figure was apparently that of Athena with the top of the ægis. VI. Century.

FRIEZE

(1) Apollonia in Thrace. Paris, Musée du Louvre, C.A. 1748 ; Sofia Museum (No. 222).

Fragments of at least three plaques, all drawn from the same mould and apparently parts of a frieze which ran round the temple. Each scene consists of a group of two warriors marching towards the right, one behind the other in processional guise. The first man walks slowly, and as he goes he sings with widely open mouth. He has scraggly hair and a thin beard, and wears a cuirass made of vertical strips which seem too pliable to be metal, and are probably leather : the shoulder straps are so large that they resemble a little cape round his shoulders. Below the cuirass he has a short *chitoniskos* of wool, fitting closely round the neck and ending somewhat above the knee. In his left hand he carries a spear, and in his right the rolled-up thong for launching the spear. His companion advances with a more rapid stride and blows a long curved horn with cheeks inflated by his zeal. He also is bearded and wears the cuirass and *chitoniskos*. In his right hand he holds his spear, and from his left shoulder hangs a large round shield, a view of the inside of which is presented to the spectator, showing the handle fastened by metal nails which the hand could grip when the shield was held in a position of defence. The diminishing end of the great curved horn was fitted into a metal mouthpiece bordered by what were apparently little rings through which a cord could be passed when the owner wished to sling the horn over his shoulder when it was not in use.

These figures appear to be early Ionian in character, but one can cite no exact parallel which really corresponds to them. The work shows many faults of drawing and a lack of skill in composition, but it is full of vigour and pulsating with life. There is one large fragment in the Louvre and others in the museum at Sofia ; by comparing these bits the scene can be reconstructed practically in its entirety, but the purpose and significance of the work escape us. Largest dimension in all senses m. 0·15.

C.R. Acad. Inscr., 1905, pp. 300–6, fig. in text ; Georges Seurre, *Rev. Archéol.*, 5e Sér., xix (1924), pp. 307–16.

COMPARATIVE TABLES.

Site.	Cornice.	Lateral Sima.	Water-spout.	
(1) Ægina, οἶκος of Aphaia	—	Low sima	—	(1)
(2) Ægina, precinct .	—	—	—	(2)
(3) Ægina, temple of Aphrodite	—	—	—	(3)
(4) Bassæ, temple of Apollo	—	—	—	(4)
(5) Bassæ, temple of Apollo	—	—	—	(5)
(6) Kotylion . .	—	—	—	(6)
(7) Kynuria, temple of Apollo	—	—	—	(7)
(8) Lusoi . . .	—	Low sima	—	(8)
(9) Mantinea . .	—	—	—	(9)
(10) Methydrion . .	—	—	—	(10)
(11) Olympia, Heraion .	—	Low sima	—	(11)
(12) Olympia, Bouleuterion	—	—	—	(12)
(13) Orchomenos, Arcadia	—	—	—	(13)
(14) Sparta, precinct of Artemis	—	—	—	(14)
(15) Sparta . . .	—	—	—	(15)
(16) Sparta . . .	—	—	—	(16)
(17) Bigla . . .	Geometric lines	—	—	(17)
(18) Lusoi . . .	—	—	—	(18)
(19) Sparta . . .	—	—	—	(19)
(20) Epidauros Limera .	—	—	—	(20)
(21) Thermon, Apollo Thermios	Chevrons, red and black leaf	Rectangular concave slabs	Lions' heads, male heads	(21)
(22) Corcyra, "Mon Repos"	—	Rectangular concave slabs	Lions' heads	(22)
(23) Sakónina	—	Rough slabs	—	(23)
(24) Taxiarchos	—	Rectangular slabs	Male and satyrs' heads	(24)
(25) Athens, Acropolis .	—	Red single guilloche	—	(25)
(26) Corinth . .	—	Black single guilloche	—	(26)
(27) Delphi . . .	—	—	—	(27)
(28) Eleusis . . .	—	Black single guilloche	—	(28)
(29) Orchomenos, Bœotia	—	—	—	(29)
(30) Tiryns . . .	—	—	—	(30)
(31) Delphi . . .	—	—	—	(31)
(32) Ægina . . .	—	—	—	(32)
(33) Epidauros . .	—	Single guilloche	—	(33)
(34) Delphi . . .	—	—	—	(34)
(35) Ægina . . .	—	—	—	(35)
(36) Troezen . .	—	Red and black guilloche	—	(36)
(37) Argive Heraion .	—	—	—	(37)
(38) Argive Heraion .	—	—	—	(38)
(39) Argive Heraion .	—	—	—	(39)
(40) Argive Heraion .	—	—	—	(40)
(41) Argive Heraion .	—	—	—	(41)
(42) Corinth . .	—	—	—	(42)
(43) Argive Heraion .	—	—	—	(43)

	Antefix.	Ridge-pole Palmette.	Lateral Akroterion.	Central Akroterion.	
(1)	—	—	—	Disc	(1)
(2)	—	—	—	Disc	(2)
(3)	—	—	—	Disc	(3)
(4)	Heraldic sphinxes	—	—	Disc	(4)
(5)	Heraldic sphinxes	—	—	Disc	(5)
(6)	Heraldic sphinxes	—	—	—	(6)
(7)	—	—	—	Disc	(7)
(8)	—	—	—	Disc	(8)
(9)	—	—	—	Disc	(9)
(10)	—	—	—	Discs	(10)
(11)	Semicircular	—	—	Disc	(11)
(12)	Semicircular	—	—	Discs	(12)
(13)	—	—	—	Disc	(13)
(14)	Semicircular, whirligigs	—	—	Discs	(14)
(15)	—	—	—	Disc	(15)
(16)	—	—	—	Disc	(16)
(17)	Semicircular, whirligigs	—	—	Disc	(17)
(18)	—	—	—	Disc	(18)
(19)	—	—	—	Disc	(19)
(20)	Semicircular, whirligigs	—	—	—	(20)
(21)	Male heads, female heads	9-leaved palmette	Whirligig	Gorgoneion	(21)
(22)	Gorgoneia	—	—	—	(22)
(23)	Human head	—	—	—	(23)
(24)	Female heads	—	—	—	(24)
(25)	Triangular	—	—	—	(25)
(26)	Triangular	—	—	—	(26)
(27)	Triangular	—	—	—	(27)
(28)	Triangular	—	—	—	(28)
(29)	Triangular	—	—	—	(29)
(30)	Triangular	—	—	—	(30)
(31)	Triangular	—	—	—	(31)
(32)	Triangular	—	—	—	(32)
(33)	Triangular	—	—	—	(33)
(34)	Triangular	—	—	—	(34)
(35)	Triangular	—	—	—	(35)
(36)	Triangular	—	—	—	(36)
(37)	Triangular	—	—	—	(37)
(38)	Triangular	—	—	—	(38)
(39)	Triangular	—	—	—	(39)
(40)	Triangular	—	—	—	(40)
(41)	Triangular	—	—	—	(41)
(42)	Triangular	—	—	—	(42)
(43)	Triangular	—	—	—	(43)

Site.	Cornice.	Lateral Sima.	Water-spout.	
(44) Athens . . .	—	Red single guilloche	—	(44)
(45) Delphi . . .	—	Red single guilloche	—	(45)
(46) Thermon, small temple	—	Red and black guilloche	—	(46)
(47) Hagios Menas, Cephalonia	—	Red and black guilloche	—	(47)
(48) Thermon, temple of Apollo Lyseios	Chevrons, leaf, rosettes	Ionic lotus	Trough spouts	(48)
(49) Thermon, temple of Artemis	Complicated guilloche	Rectangular slabs	Dogs' heads	(49)
(50) Olympia . .	—	Leaf, complicated meander	—	(50)
(51) Ptoon, Kriaria .	—	—	—	(51)
(52) Athens, Acropolis .	—	—	—	(52)
(53) Corcyra, sporadic .	—	—	—	(53)
(54) Delphi . . .	Cream horseshoes on a red ground	—	—	(54)
(55) Bigla . . .	Recurved red leaf	—	—	(55)
(56) Lusoi . . .	—	—	—	(56)
(57) Tiryns . . .	—	—	—	(57)
(58) Athens, Acropolis .	Recurved red leaf	—	—	(58)
(59) Athens, Acropolis, No. 118	Red leaf, red guilloche	No. 110, red leaf, guilloche (?)	—	(59)
(60) Ægina, temple of Aphaia	Red leaf, red guilloche	Red guilloche	—	(60)
(61) Ægina, *Propylon* .	—	Red guilloche	—	(61)
(62) Delphi, No. 5437 .	Red leaf, red guilloche	—	—	(62)
(63) Eleusis . . .	Red leaf, red guilloche	Red guilloche	—	(63)
(64) Delphi, No. 451 .	Red leaf, double guilloche	—	—	(64)
(65) Delphi, No. 5442 .	Red leaf, double guilloche	—	—	(65)
(66) Delphi . . .	Red leaf, torus, fascia	—	—	(66)
(67) Athens, Acropolis, No. 93	Red leaf, chequer pattern	Red double guilloche	—	(67)
(68) Athens, Acropolis .	Red leaf	—	—	(68)
(69) Athens, Acropolis .	Black leaf, black guilloche	Black guilloche	Lion's head	(69)
(70) Eleusis . . .	Black leaf, black guilloche	Black guilloche	—	(70)
(71) Methydrion . .	Black leaf	—	—	(71)
(72) Delphi, No. 5459 .	Black leaf, black guilloche	—	—	(72)
(73) Eleusis . . .	Red and black leaf	Red and black guilloche	—	(73)
(74) Ptoon, temple of Apollo	Red and black leaf	—	—	(74)
(75) Corinth . .	Red and black leaf	Red and black guilloche	—	(75)
(76) Argos, Aspis . .	Red and black leaf, fascia	—	—	(76)

Antefix.	Ridge-pole Palmette.	Lateral Akroterion.	Central Akroterion.	
(44) Triangular	—	—	—	(44)
(45) Triangular	—	—	—	(45)
(46) Triangular	—	Triangular	—	(46)
(47) Gorgoneia	—	—	—	(47)
(48) —	—	—	Gorgoneion	(48)
(49) Male and female heads	—	Palmette moulded to corner	—	(49)
(50) Gorgons' heads	—	—	—	(50)
(51) Gorgoneion	—	—	—	(51)
(52) Gorgoneia	—	—	—	(52)
(53) Female bust flanked by lions and sphinxes	—	—	—	(53)
(54) —	—	—	—	(54)
(55) 7-leaved palmettes	—	—	—	(55)
(56) Palmette above spirals	—	—	—	(56)
(57) 11-leaved palmettes	—	—	—	(57)
(58) —	—	—	—	(58)
(59) Palmette above thick stems	—	—	—	(59)
(60) Palmettes above stems slanting out	—	—	—	(60)
(61) —	—	Claws of sphinx	—	(61)
(62) Palmette (?) above reversed lotus, painted only	—	—	—	(62)
(63) —	9-leaved palmettes	—	—	(63)
(64) —	—	—	—	(64)
(65) —	—	—	—	(65)
(66) —	—	—	—	(66)
(67) —	—	Sphinx (?)	—	(67)
(68) —	—	—	—	(68)
(69) No. 104, palmette above spirals	Palmette above black stems	—	—	(69)
(70) —	—	—	—	(70)
(71) —	—	—	—	(71)
(72) —	—	—	—	(72)
(73) —	—	—	—	(73)
(74) Palmettes above stems slanting out	—	—	—	(74)
(75) —	—	—	—	(75)
(76) —	—	—	—	(76)

Site.	Cornice.	Lateral Sima.	Water-spout.	
(77) Delphi, No. 5439 .	Red and black leaf, guilloche	—	—	(77)
(78) Delphi, No. 5448 .	Red and black leaf, double guilloche	—	Lion's head	(78)
(79) Delphi, No. 5441 .	Red and black leaf, double guilloche	—	—	(79)
(80) Troezen . .	Red and black leaf, double guilloche	—	Lion's head	(80)
(81) Troezen . .	Red and black leaf, diagonal bands	—	Lion's head	(81)
(82) Delphi, No. 5444 .	Red and black Doric leaf	—	—	(82)
(83) Sparta . . .	Leaf, recessed fascia	—	—	(83)
(84) Corcyra, sporadic .	Leaf, torus, chevrons	—	—	(84)
(85) Mycenæ . .	Leaf, chequer pattern	Red and black guilloche	—	(85)
(86) Mycenæ . .	—	Red and black guilloche	—	(86)
(87) Thermon . .	Red and cream leaf, torus, fascia	—	—	(87)
(88) Gonnos . .	Meander, torus, single guilloche	Single guilloche	—	(88)
(89) Gonnos . .	—	Red and black guilloche	—	(89)
(90) Epidauros . .	—	—	—	(90)
(91) Elateia . . .	—	—	—	(91)
(92) Elateia . . .	—	—	—	(92)
(93) Mycenæ (?) . .	—	—	—	(93)
(94) Athens, Acropolis .	—	—	—	(94)
(95) Corcyra, temple of Artemis	Leaf, chevrons, painted rosettes	—	—	(95)
(96) Corcyra, temple .	Leaf, guilloche, rosettes in relief	Leaf, guilloche, rosettes in relief	Tubular spouts	(96)
(97) Delphi . . .	Chequer, leaf, rosettes, wave	—	—	(97)
(98) Olympia, Treasury of the Metapontines	Rosettes in relief, leaf, guilloche	—	—	(98)
(99) Olympia . .	Torus, wave, toroi	Square lotus and twining stems, toroi	—	(99)
(100) Olympia, Treasuries	Meander, leaf, wave, torus, leaf	Wave, torus, leaf	Lion's head	(100)
(101) Athens, Acropolis .	—	Red leaf (?), cream fascia	—	(101)
(102) Delphi . . .	—	Red-white-black leaf, torus, chequer	Tubular spout	(102)
(103) Delphi, No. 560 .	—	Guilloche, triangles, "metopes"	—	(103)
(104) Olympia, Treasury of the Syracusans	Two rows of guilloche	Meander, guilloche, leaf, "metopes"	—	(104)
(105) Olympia, Bouleuterion	—	Recurved leaf, zigzags	—	(105)

Antefix.	Ridge-pole Palmette.	Lateral Akroterion.	Central Akroterion.	
(77) Palmette above stems slanting out	—	—	—	(77)
(78) —	—	—	—	(78)
(79) —	—	—	—	(79)
(80) —	—	Akroterion base	—	(80)
(81) —	—	—	—	(81)
(82) Palmette above reversed lotus	—	—	—	(82)
(83) —	—	—	—	(83)
(84) Palmette above reversed lotus	—	—	—	(84)
(85) —	—	—	—	(85)
(86) —	—	—	—	(86)
(87) —	—	—	—	(87)
(88) Palmette above stems slanting out	—	—	—	(88)
(89) Palmette above stems slanting out	—	—	—	(89)
(90) Flower separating broad bands	—	Lotus moulded to fit the corner	—	(90)
(91) Bands with 5-leaved filling	—	—	—	(91)
(92) Tiny, elliptical shape	—	—	—	(92)
(93) Palmette above spirals	—	—	—	(93)
(94) Arched stems and black leaves	—	—	—	(94)
(95) —	—	—	—	(95)
(96) —	—	—	—	(96)
(97) —	—	—	—	(97)
(98) —	—	—	—	(98)
(99) —	—	—	—	(99)
(100) Palmette above lotus	Fragment	—	—	(100)
(101) Antefix support	—	—	—	(101)
(102) —	—	—	—	(102)
(103) Ionic volutes	—	—	—	(103)
(104) Ionic volutes	—	Ionic volute	—	(104)
(105) —	—	—	—	(105)

Site.	Cornice.	Lateral Sima.	Water-spout.	
(106) Delphi, No. 5451 .	—	Torus, rosettes, wave, lozenge	Tubular spouts	(106)
(107) Olympia, Bouleuterion	—	Lesbian cyma, lozenge, guilloche	Tubular spouts	(107)
(108) Olympia, Treasury of the Geloans	Meander, leaf, triangles, guilloche	Meander, leaf, palmettes, guilloche	Tubular spouts	(108)
(109) Delphi, No. 2449 .	Reliefs of horseman and of lions	—	—	(109)
(110) Korope . .	Torus, lotus intertwined, guilloche	Vertical lines; red leaf underneath	—	(110)
(111) Corinth, temple of Apollo	Red and black lotus and palmettes	Single guilloche	—	(111)
(112) Corinth . .	Red and black lotus and palmettes	—	Lion's head	(112)
(113) Corinth . .	Lotus and palmettes	Red and black guilloche	—	(113)
(114) Corinth . .	Lotus and palmettes	—	—	(114)
(115) Halæ . . .	Lotus and palmettes	Red and black guilloche	Lion's head	(115)
(116) Olympia, Treasury of the Byzantines	Lotus and palmettes	Red and black guilloche	Lion's head	(116)
(117) Theotokou . .	—	—	—	(117)
(118) Delphi, No. 4385 .	Lotus and palmettes	—	—	(118)
(119) Delphi, No. 2349 .	Lotus and palmettes	—	Lion's head	(119)
(120) Corinth . .	Lotus and palmettes	Meander, red above, black below	—	(120)
(121) Argive Heraion .	Lotus and palmettes	Meander, red above, black below	Lion's head	(121)
(122) Olympia, Treasury of the Megarians	Lotus and palmettes	Meander, red above, black below	Lion's head	(122)
(123) Corinth . .	Lotus and palmettes	Black double meander	—	(123)
(124) Corinth, "Athena Chalinitis"	Lotus and palmettes	—	Lion's head	(124)
(125) Corinth . .	Lotus and palmettes	—	—	(125)
(126) Corinth . .	Lotus and palmettes	—	—	(126)
(127) Argos . . .	Lotus and palmettes	Single black meander	—	(127)
(128) Elis, Hall C. . .	Lotus and palmettes	Triglyph	—	(128)
(129) Thermon, temple of Apollo Thermios	Lotus and palmettes	Rectangular slabs	Satyrs, male and lion's heads	(129)
(130) Lusoi . . .	Lotus and palmettes	—	—	(130)
(131) Epidauros . .	Lotus and palmettes	—	—	(131)
(132) Olympia, Treasury	Lotus and palmettes	—	Lion's head	(132)
(133) Mycenæ (?) . .	Lotus and palmettes	—	—	(133)
(134) Argive Heraion .	Lotus and palmettes	Black single meander	Lion's head	(134)
(135) Sikyon . .	Lotus and palmettes	—	Lion's head	(135)
(136) Orchomenos, Arcadia	Lotus and palmettes	—	—	(136)
(137) Dodona . .	Lotus and palmettes	—	—	(137)

Antefix.	Ridge-pole Palmette.	Lateral Akroterion.	Central Akroterion.	
(106) Ionic volute	—	—	—	(106)
(107) 11-leaved palmette	—	—	—	(107)
(108) —	Palmette above volutes	Akroterion base	—	(108)
(109) —	—	—	—	(109)
(110) —	—	Sphinx	—	(110)
(111) Palmette above stems slanting out	(Palmette) above stems slanting out	—	—	(111)
(112) —	—	—	—	(112)
(113) —	(Palmette) above stems	—	(Palmette ?) above stems	(113)
(114) (Palmette) above stems slanting out	—	—	—	(114)
(115) Palmette above stems slanting out	Palmette above spirals	Nikai	Rider	(115)
(116) Palmette above stems slanting out	Palmette above spirals	—	—	(116)
(117) Palmette above stems slanting out	—	—	—	(117)
(118) Palmette above lotus	—	—	—	(118)
(119) Palmette above lotus	—	Akroterion base, Nikai ?	—	(119)
(120) Palmette above lotus	—	Sphinx	—	(120)
(121) —	—	Niké	—	(121)
(122) Palmette above lotus	Palmette above spirals	—	—	(122)
(123) Palmette above lotus	—	—	—	(123)
(124) —	—	Akroterion base	—	(124)
(125) —	—	—	—	(125)
(126) Palmette above lotus	—	—	—	(126)
(127) —	—	—	—	(127)
(128) —	Palmette above spirals	—	—	(128)
(129) Female heads	Palmettes above stems	Sphinxes	Niké	(129)
(130) Palmette above lotus	Palmette	—	—	(130)
(131) Palmette above lotus	—	—	—	(131)
(132) Palmette above lotus	—	Akroterion base	—	(132)
(133) —	—	—	—	(133)
(134) —	—	—	—	(134)
(135) Palmette	—	—	—	(135)
(136) —	—	—	—	(136)
(137) —	—	—	—	(137)

Site.	Cornice.	Lateral Sima.	Water-spout.	
(138) Corinth . .	Single (?) lotus and palmettes	Black, double meander	—	(138)
(139) Ægina . . .	—	—	—	(139)
(140) Ægina . . .	—	—	—	(140)
(141) Corcyra . .	—	—	—	(141)
(142) Kalauria . .	—	—	—	(142)
(143) Orchomenos, Arcadia	—	—	—	(143)
(144) Elis, Halls A and B	—	—	Lion's head	(144)
(145) Ægina, temple of Aphaia	—	—	—	(145)
(146) Olympia . .	—	—	—	(146)
(147) Orchomenos, Arcadia, "Bouleuterion"	—	—	—	(147)
(148) Olympia, Bouleuterion	—	Astragalos, Lesbian cyma, cresting	Hidden by Gorgons' heads	(148)
(149) Epidauros . .	—	—	—	(149)
(150) Athens, Acropolis .	—	—	—	(150)
(151) Athens, Acropolis .	Red and black meander, cream lotus and palmettes	Meander, red above and black below	—	(151)
(152) Athens, Acropolis .	Red and black meander, cream lotus and palmettes	Red and black meander	—	(152)
(153) Corinth . .	Cream lotus and palmettes	—	—	(153)
(154) Corinth . .	Cream lotus and palmettes	—	—	(154)
(155) Athens, Acropolis .	Cream lotus and palmettes	Double black meander	Lion's head	(155)
(156) Argive Heraion .	Cream lotus and palmettes	Black meander	—	(156)
(157) Argive Heraion .	Cream lotus and palmettes	—	—	(157)
(158) Argive Heraion .	Cream lotus and palmettes, meander	—	—	(158)
(159) Acarnania . .	Cream lotus and palmettes in relief	—	—	(159)
(160) Delphi . . .	Cream lotus and palmettes	—	—	(160)
(161) Athens, Acropolis, No. 97	Laurel sprig, lotus and palmettes	Laurel sprig	Lion's head	(161)
(162) Athens, Acropolis, . No. 75	Laurel sprig, lotus and palmettes	Laurel sprig	—	(162)
(163) Athens, Acropolis, No. 76	Laurel sprig, 2 types of palmettes	Black meander	—	(163)
(164) Orchomenos, Bœotia	—	—	—	(164)
(165) Halæ . . .	Laurel sprig, 2 types of palmettes	Black double meander	Lion's head	(165)
(166) Athens, Acropolis, No. 113	Laurel sprig, 2 types of palmettes	—	—	(166)

Antefix.	Ridge-pole Palmette.	Lateral Akroterion.	Central Akroterion.	
(138) —	—	—	—	(138)
(139) Palmette above black lotus	—	—	—	(139)
(140) Palmette above red lotus	—	—	—	(140)
(141) Palmette	—	—	—	(141)
(142) Palmette above lotus	—	—	—	(142)
(143) Palmettes	—	—	—	(143)
(144) Palmettes	—	—	—	(144)
(145) —	Palmettes	—	—	(145)
(146) —	Palmette above lotus	—	—	(146)
(147) —	Palmettes	—	—	(147)
(148) —	—	—	—	(148)
(149) —	—	(Palmette above) reversed lotus	—	(149)
(150) —	—	Palmette above bound stems	—	(150)
(151) Cream palmette above lotus	Cream palmette above spirals	—	—	(151)
(152) —	—	—	—	(152)
(153) Cream palmette above lotus	Cream palmette above thick bands	—	—	(153)
(154) Cream palmette above lotus	Cream palmette above thick bands	—	—	(154)
(155) —	—	Akroterion base	—	(155)
(156) Cream palmette above lotus	Cream (palmette above) thick bands	—	—	(156)
(157) Cream palmette and spiral	Cream spiral	—	—	(157)
(158) —	—	—	—	(158)
(159) —	—	Female face	—	(159)
(160) —	—	—	—	(160)
(161) —	—	—	—	(161)
(162) —	—	—	—	(162)
(163) —	Palmette above spirals	—	—	(163)
(164) —	Palmette above spirals	—	—	(164)
(165) —	—	Sphinx	—	(165)
(166) —	—	—	—	(166)

Site.	Cornice.	Lateral Sima.	Water-spout.	
(167) Athens, Acropolis, No. 117	Laurel sprig, cream lotus and palmettes	Black double meander	—	(167)
(168) Athens, Acropolis .	Laurel sprig, cream lotus and palmettes	—	—	(168)
(169) Athens, Acropolis, No. 77	—	Laurel sprig, palmettes, spirals and lilies	Lion's head	(169)
(170) Athens, Acropolis .	Laurel sprig, cream lotus and anthemia	Meander	—	(170)
(171) Delphi . . .	Lotus and palmettes, red and black meander	Red and black meander	—	(171)
(172) Delphi, No. 3167 .	Lotus and palmettes, single black meander	Single black meander	—	(172)
(173) Delphi . . .	Lotus and palmettes, double black meander	—	—	(173)
(174) Thermon . .	Lotus and anthemia, meander	Meander	—	(174)
(175) Argive Heraion .	Lotus and anthemia, meander	Meander	—	(175)
(176) Argive Heraion .	Lotus and anthemia, meander	—	Lion's head	(176)
(177) Argive Heraion .	Lesbian cyma, lotus and anthemia, meander	Meander	—	(177)
(178) Corinth . .	Lotus and anthemia, meander	—	—	(178)
(179) Argos . . .	Lotus and anthemia, meander	—	—	(179)
(180) Corinth . .	Lotus and anthemia, meander	—	—	(180)
(181) Corinth . .	Lotus and anthemia, meander	Meander	Lion's head	(181)
(182) Kalauria . .	—	—	—	(182)
(183) Argos, *Agora* .	—	Black meander	—	(183)
(184) Lusoi . . .	—	—	—	(184)
(185) Mycenæ . .	—	Cream meander	—	(185)
(186) Thebes . .	—	—	—	(186)
(187) Corinth . .	Lotus and anthemia, meander	—	—	(187)
(188) Corinth . .	Lesbian cyma, lotus and anthemia, meander	Meander	—	(188)
(189) Corinth . .	Lesbian cyma, lotus and anthemia, meander	—	—	(189)
(190) Corinth . .	Scotia, lotus and anthemia, meander	Mauve meander	—	(190)
(191) Corinth . .	Cream palmettes, meander	Meander	—	(191)

Antefix.	Ridge-pole Palmette.	Lateral Akroterion.	Central Akroterion.	
(167) —	—	—	—	(167)
(168) —	—	—	—	(168)
(169) —	—	—	—	(169)
(170) —	—	—	—	(170)
(171) Palmette above (lotus)	—	—	—	(171)
(172) —	Palmette above bulbous stems	—	—	(172)
(173) —	—	—	—	(173)
(174) —	—	—	—	(174)
(175) —	—	—	—	(175)
(176) Palmette above spirals and teazel	—	—	—	(176)
(177) Anthemion above akanthus	—	—	—	(177)
(178) —	—	—	—	(178)
(179) —	—	—	—	(179)
(180) Palmette above lotus	—	—	—	(180)
(181) —	—	—	—	(181)
(182) Palmette above lotus	—	—	—	(182)
(183) Palmette above lotus	—	—	—	(183)
(184) Palmette above lotus	—	—	—	(184)
(185) Palmette above lotus	—	—	—	(185)
(186) Palmette above lotus	—	Sphinx	—	(186)
(187) —	—	—	—	(187)
(188) —	Cream anthemion	—	—	(188)
(189) —	Anthemion	—	—	(189)
(190) —	—	—	—	(190)
(191) Palmette above sprays	Palmettes above bulbous stems	Akroterion base	—	(191)

Site.	Cornice.	Lateral Sima.	Water-spout.	
(192) Epidauros	Lotus and anthemia, meander	—	—	(192)
(193) Mycenæ	Lotus and anthemia, meander	Meander	—	(193)
(194) Olympia	Lotus and anthemia, meander	Meander	Lion's head	(194)
(195) Ptoon	Lotus and anthemia, meander	Meander	—	(195)
(196) Kynuria	Lotus and anthemia, meander	—	—	(196)
(197) Longas, Messene	Lotus and anthemia, meander	—	—	(197)
(198) Athens, Acropolis, No. 114	Lesbian cyma, lotus and anthemia	—	—	(198)
(199) Sounion, temple of Athena	Guilloche, ovolo, meander	Meander	—	(199)
(200) Argive Heraion	Lesbian cyma, meander	—	—	(200)
(201) Corinth	Egg and dart, meander	—	—	(201)
(202) Corinth	Lesbian cyma, egg and dart, meander	—	—	(202)
(203) Elateia	Egg and dart	—	—	(203)
(204) Epidauros	Egg and dart, meander	—	—	(204)
(205) Gonnos	Egg and dart	—	—	(205)
(206) Lusoi	Egg and dart, meander	—	—	(206)
(207) Apollonia	Egg and dart	—	—	(207)
(208) Athens	—	Palmettes in relief	Lion's head	(208)
(209) Karystos	—	—	Lions' heads	(209)
(210) Methydrion	—	—	—	(210)
(211) Korope	—	—	—	(211)
(212) Corcyra, Kardaki	—	—	—	(212)
(213) Athens, Acropolis	—	—	—	(213)
(214) Olympia	—	—	—	(214)
(215) Olympia	—	—	—	(215)
(216) Delphi	—	—	—	(216)
(217) Olympia	—	—	—	(217)
(218) Olympia	—	—	—	(218)
(219) Olympia	—	—	—	(219)
(220) Delphi	—	—	—	(220)
(221) Athens, Acropolis	—	—	—	(221)
(222) Apollonia	—	Frieze of soldiers	—	(222)
(223) Mycenæ ?	—	Satyrs and Silenos	—	(223)
(224) Olympia	—	—	—	(224)

Antefix.	Ridge-pole Palmette.	Lateral Akroterion.	Central Akroterion.	
(192) Palmette above spirals	—	—	—	(192)
(193) Palmette above teazel	—	—	—	(193)
(194) Palmette above lotus	—	Akroterion base	—	(194)
(195) Palmettes above sprays	—	—	—	(195)
(196) —	—	—	—	(196)
(197) —	—	—	—	(197)
(198) —	—	—	—	(198)
(199) Palmettes	Palmettes	—	—	(199)
(200) —	—	—	—	(200)
(201) —	—	—	—	(201)
(202) —	—	—	—	(202)
(203) —	—	—	—	(203)
(204) —	—	—	—	(204)
(205) —	—	—	—	(205)
(206) —	—	—	—	(206)
(207) —	—	—	—	(207)
(208) —	—	—	—	(208)
(209) Palmettes	—	—	—	(209)
(210) Palmettes above sprays	—	—	—	(210)
(211) Palmettes	Palmettes	—	—	(211)
(212) Palmettes above sprays	—	Nikai	—	(212)
(213) —	—	Nikai	—	(213)
(214) —	—	Nikai	—	(214)
(215) —	—	Nikai	—	(215)
(216) —	—	Sphinx	—	(216)
(217) —	—	Sphinx	—	(217)
(218) —	—	Sphinx	—	(218)
(219) —	—	Lion	—	(219)
(220) —	—	Lion	—	(220)
(221) —	—	—	Youth on horseback	(221)
(222) —	—	—	—	(222)
(223) —	—	—	—	(223)
(224) Satyr and Mænad	—	—	—	(224)

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Treasury of the Geloans: xviii, 30, 36, 51, 53, 83, 119, 121, 161, 175
Treasury of the Megarians: xviii, 25, 26, 32, 54, 55, 62, 67, 83, 87, 107, 124, 149, 161
Treasury of the Syracusans: 30–2, 52, 83, 101, 105, 117, 159, 176
Triangles: 31, 84, 116, 117, 145, 146, 148, 150
Triglyph: 36, 39, 50, 52, 58, 63, 65, 70, 80
Trœzen: 72, 79, 102, 123, 131
Trough, semi-cylindrical spouts: xix, 64, 69, 115, 121
Tubular pipes: xix, 21, 31, 32, 51, 53, 116–21

Velitræ: 6
Vertical bands: 78, 80, 82, 84–9, 97, 116–9
Volutes: 17, 19, 22, 32, 35, 40, 48, 52, 54, 56, 83, 120, 138, 157, 176

Wave pattern: 22, 32, 50, 51, 53, 81, 82, 117, 118, 121, 143, 181
Whirligigs: 20, 38, 60, 61, 134, 135
Wooden buildings: xvii, 3, 34, 49, 58, 59, 60, 61

Zeus: 37, 50, 58, 162
Zig-zags: 51, 117
Zones: 18, 45, 46, 50, 60, 61, 134, 135, 173, 179–83

FIG. 2.—ACARNANIA.

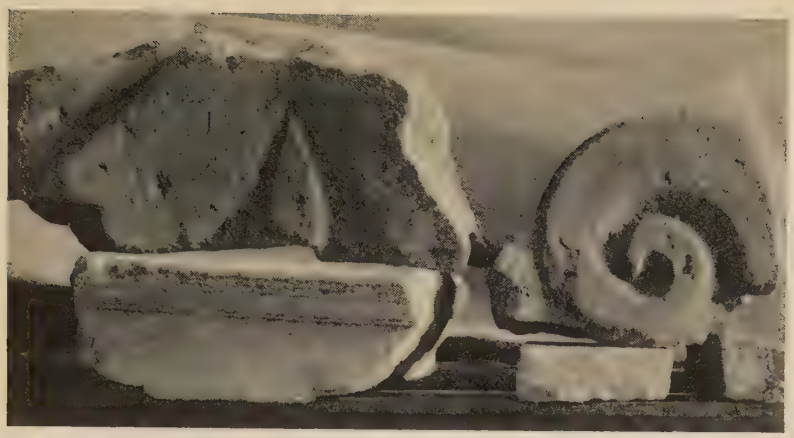

FIG. 3.—ÆGINA.

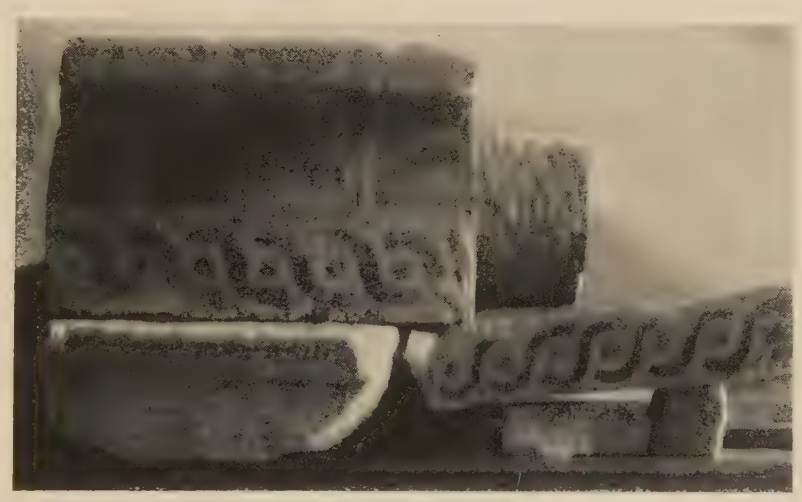

FIG. 4.—ÆGINA.

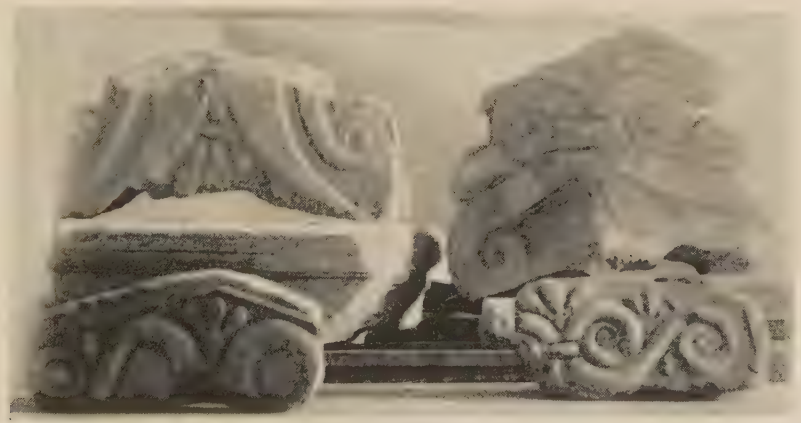

FIG. 5.—ÆGINA.

FIG. 6.—ARGIVE HERAION.

FIG. 7.—ARGIVE HERAION.

FIG. 8.—ARGIVE HERAION.

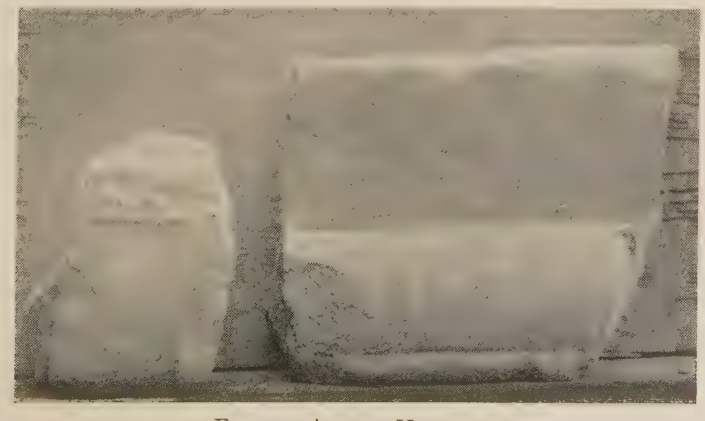

FIG. 9.—ARGIVE HERAION.

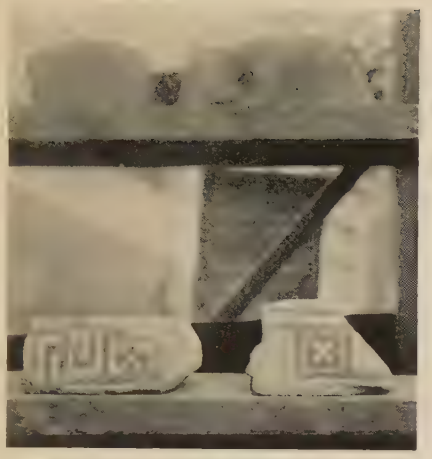

FIG. 10.—ARGIVE HERAION.

FIG. 12.—ARGIVE HERAION.

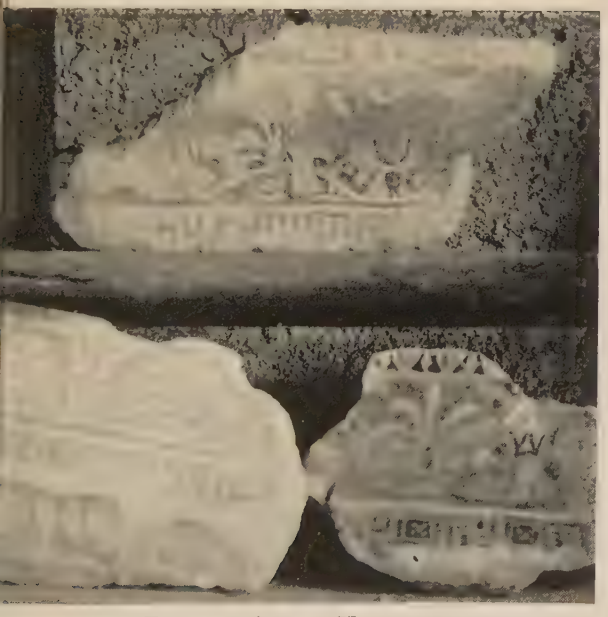

FIG. 11.—ARGIVE HERAION.

FIG 13.—ARGIVE HERAION.

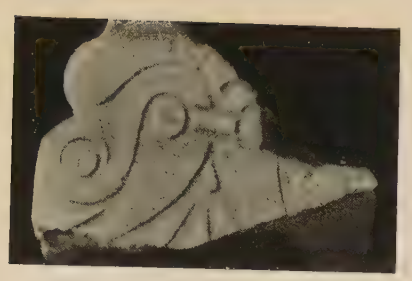

FIG. 14.—ARGOS.

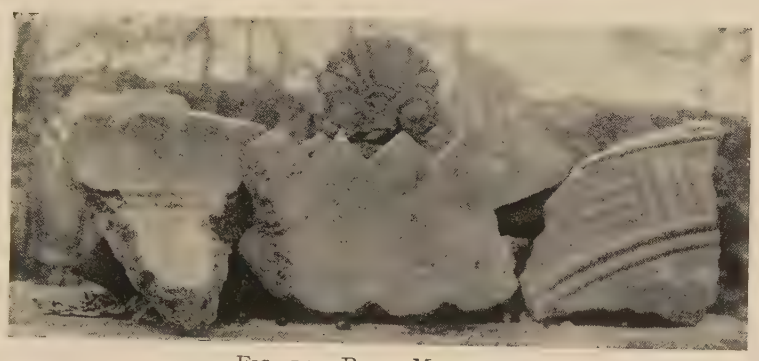

FIG. 15.—BIGLA MANTINEA.

FIG. 16.—KALAURIA.

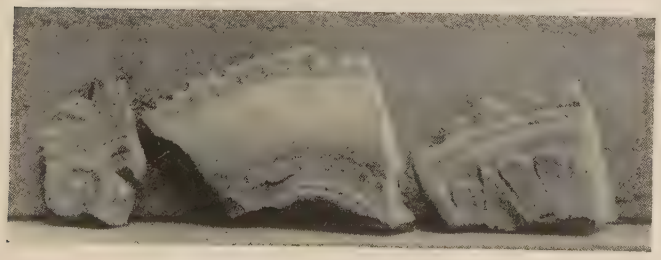

FIG. 17.—LUSOI.

FIG. 18.—ATHENS.

FIG. 19.—ATHENS.

FIG. 20.—ATHENS.

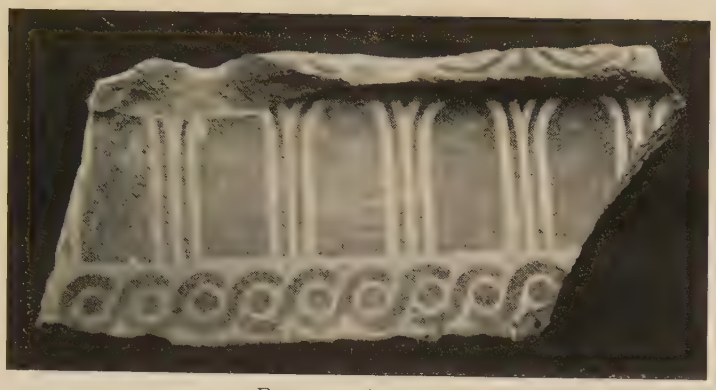

FIG. 21.—ATHENS.

FIG. 22.—ATHENS.

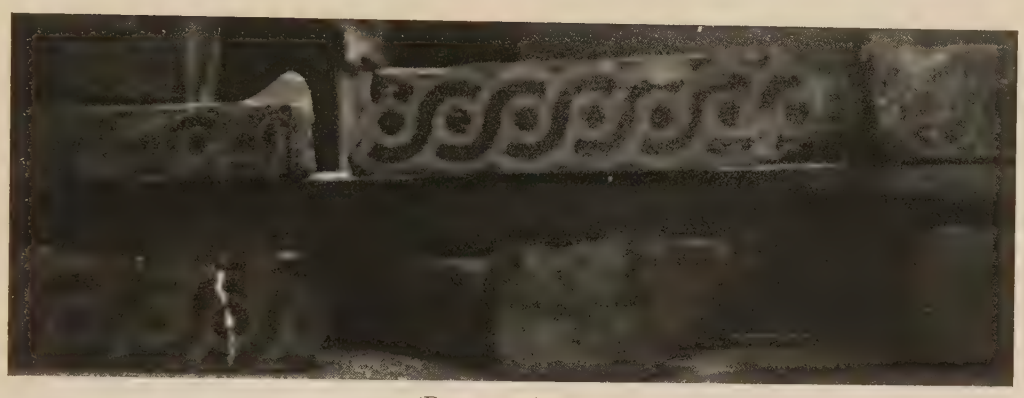

FIG. 23.—ATHENS.

FIG. 24.—ATHENS.

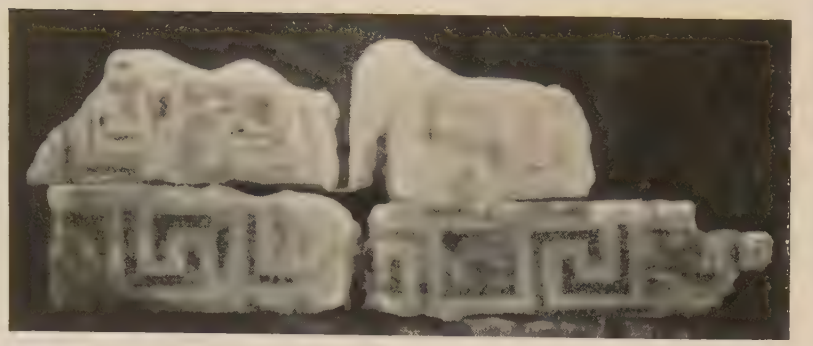

FIG. 25.—ATHENS.

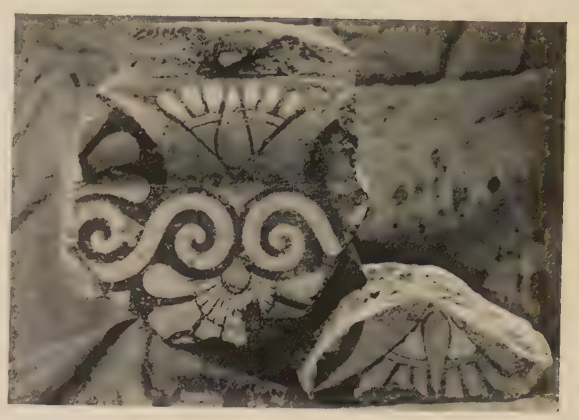

FIG. 26.—ATHENS.

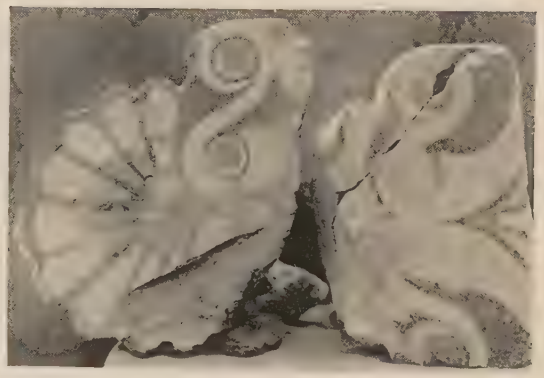

FIG. 27.—ATHENS.

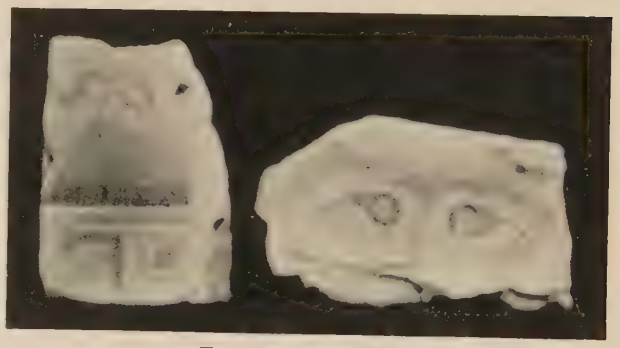

FIG. 28.—ATHENS.

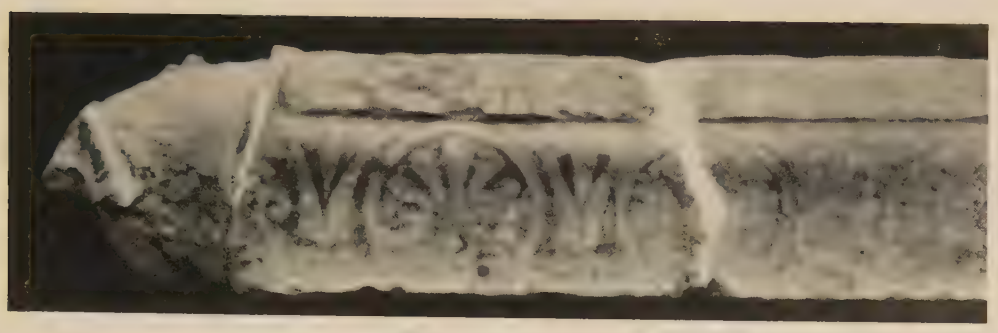

FIG. 29.—ATHENS

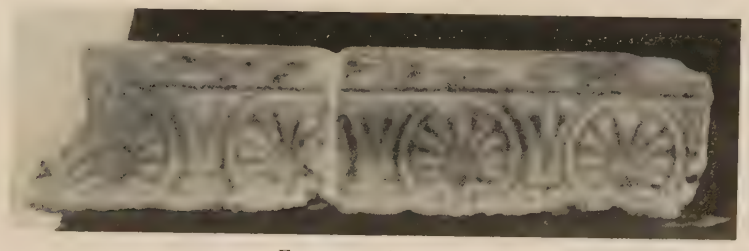

FIG. 30.—ATHENS.

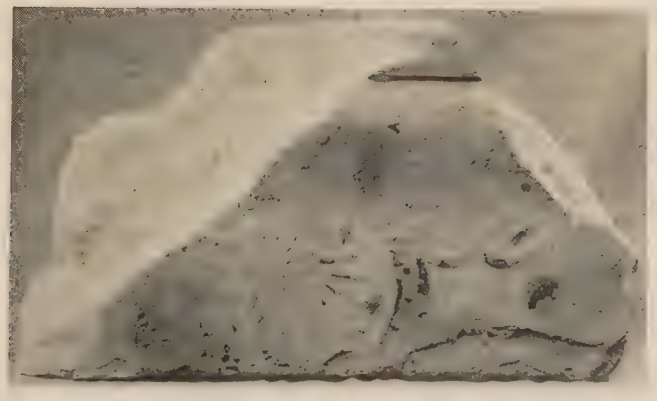

FIG. 31.—ATHENS.

FIG. 32.—ATHENS.

FIG. 33.—ATHENS

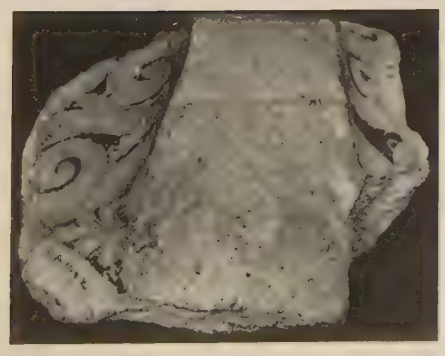

FIG. 34.—ATHENS.

FIG. 35 ATHENS.

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FIG. 36.—ATHENS.

FIG. 37.—ATHENS.

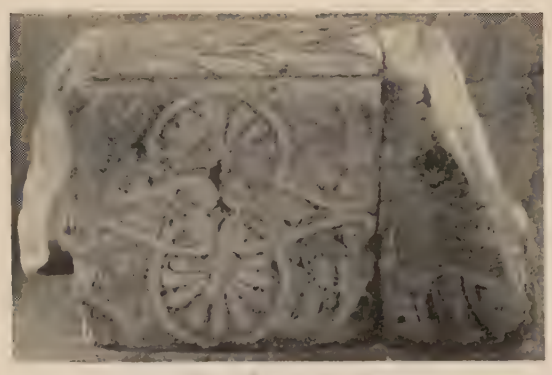

FIG. 38.—ATHENS.

FIG. 39.—ATHENS.

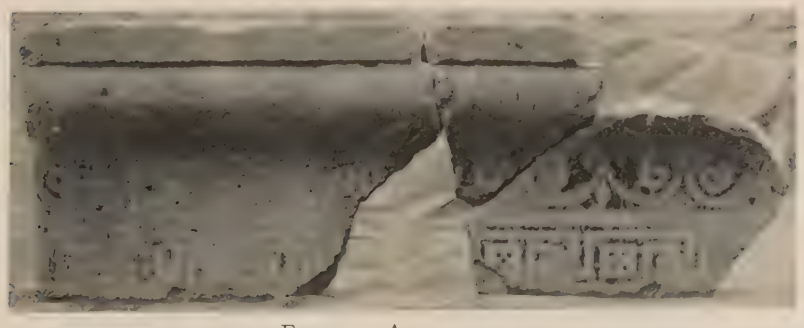

FIG. 40.—ATHENS.

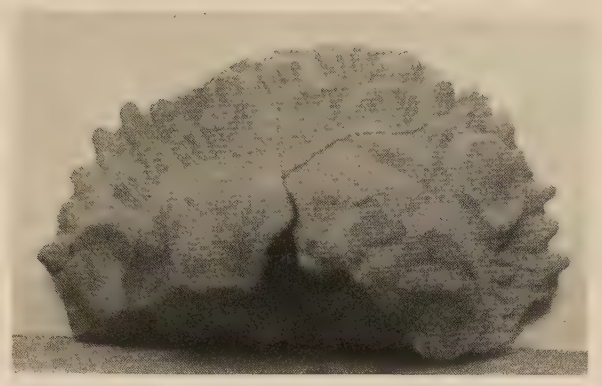

FIG. 41.—ATHENS.

FIG. 42.—ATHENS.

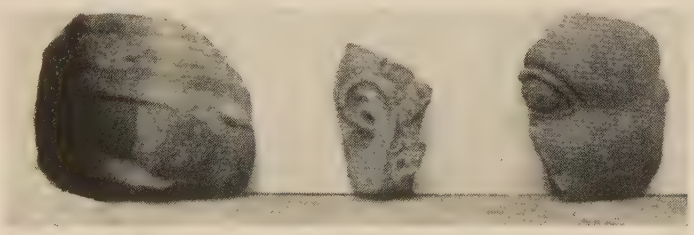

FIG. 43.—ATHENS.

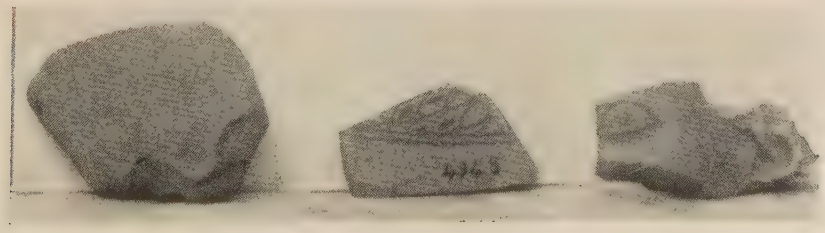

FIG. 45.—ATHENS.

FIG. 44.—ATHENS.

FIG. 46.—ATHENS.

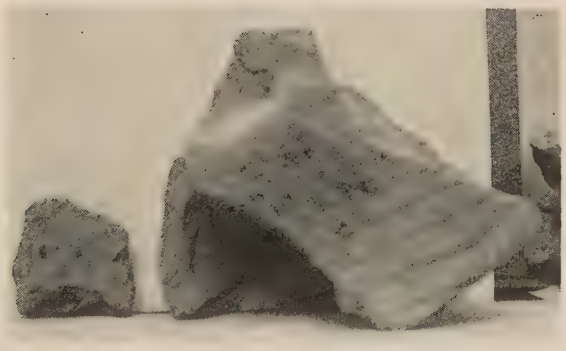

FIG. 47.—ATHENS.

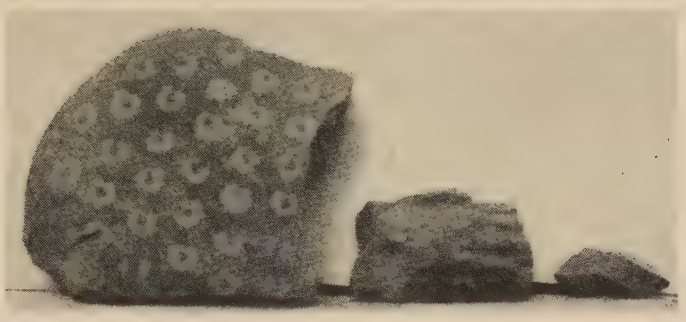

FIG. 48.—ATHENS.

FIG. 49.—ATHENS.

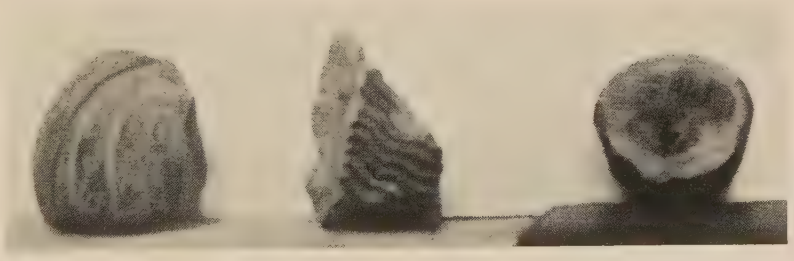

FIG. 50.—ATHENS.

FIG. 51.—ATHENS.

FIG. 52.—ATHENS.

FIG. 53.—ATHENS.

FIG. 54.—ATHENS.

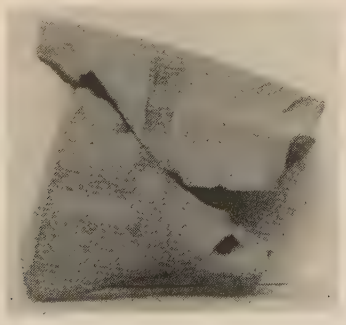

FIG. 55.—ATHENS.

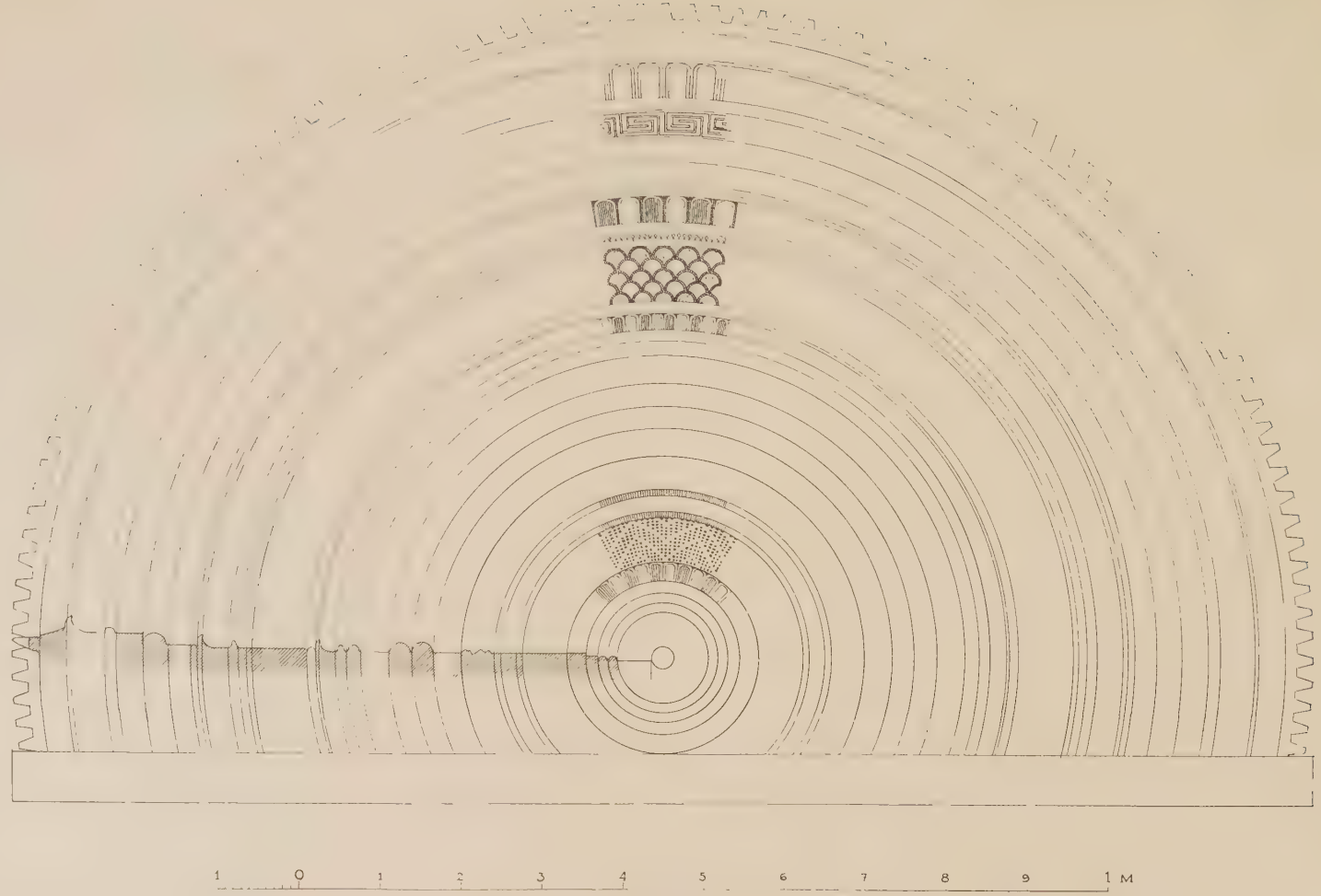

FIG. 56.—BASSÆ DISC.

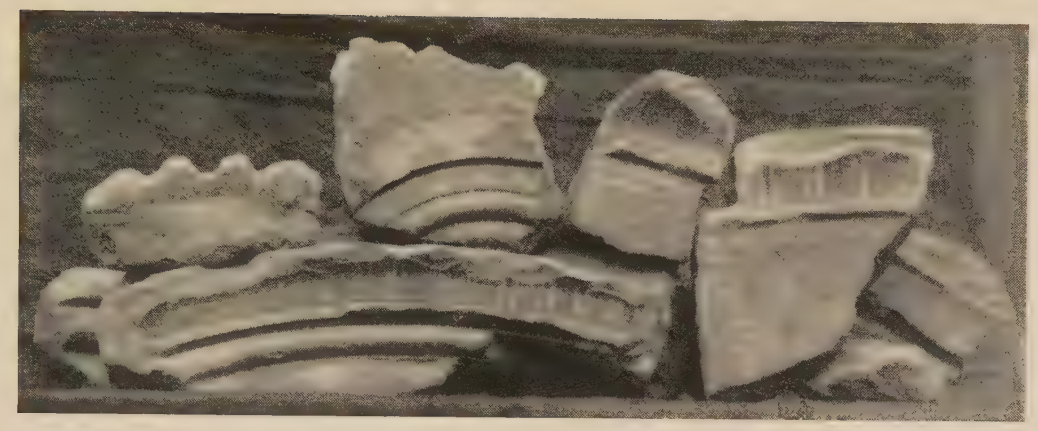

FIG. 57.—BASSÆ.

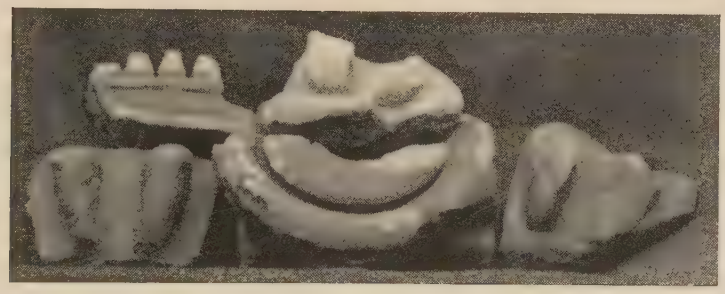

FIG. 58.—BASSÆ.

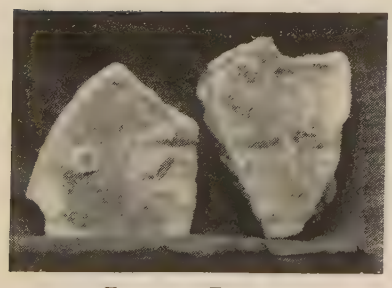

FIG. 59.—BASSÆ.

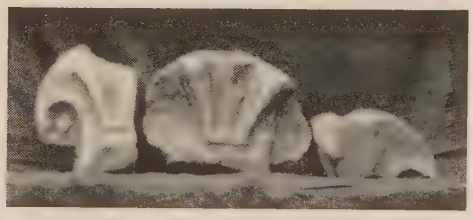

FIG. 60.—BASSÆ.

FIG. 61.—CORCYRA.

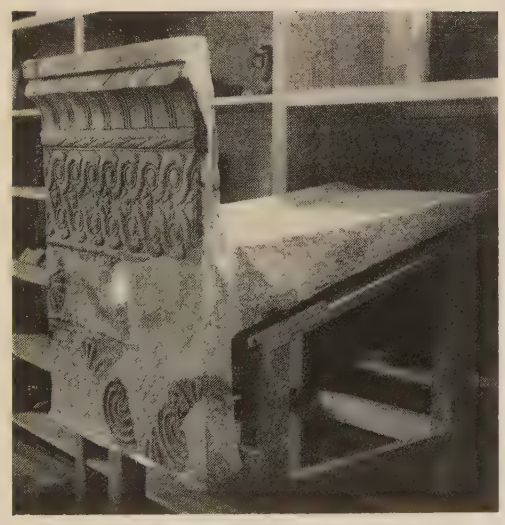

FIG. 62.—CORCYRA.

FIG. 63.—CORCYRA.

FIG. 64.—CORCYRA.

FIG. 65.—CORCYRA.

FIG. 66.—CORCYRA.

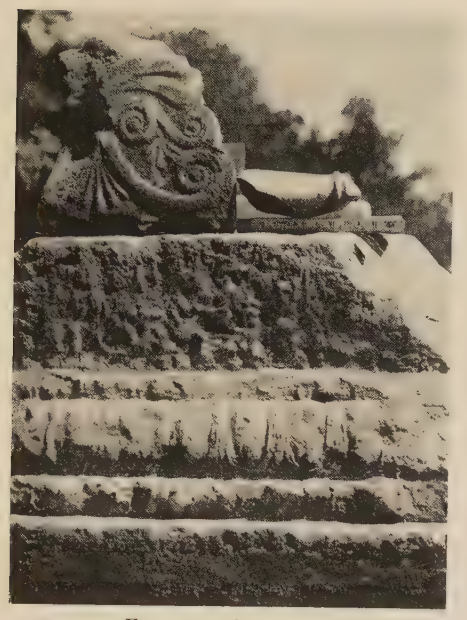

FIG. 67.—CORCYRA.

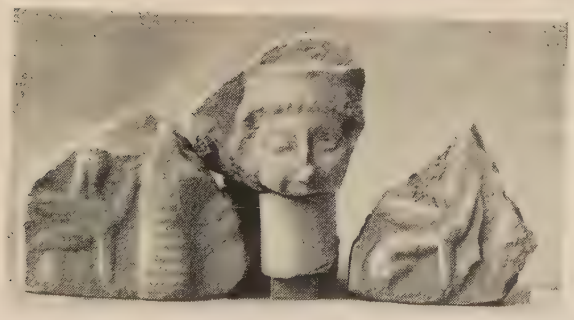

FIG. 68.—CORCYRA.

FIG. 69.—CORCYRA.

FIG. 70.—CORINTH.

FIG. 71.—CORINTH.

FIG. 72.—CORINTH.

FIG. 73.—CORINTH.

FIG. 74.—CORINTH.

FIG. 75.—CORINTH.

FIG. 76.—CORINTH.

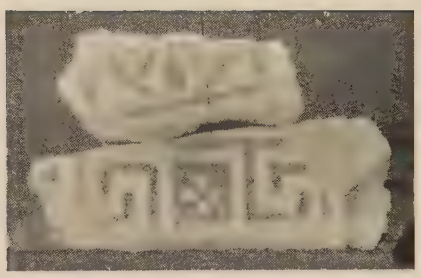

FIG. 77.—CORINTH.

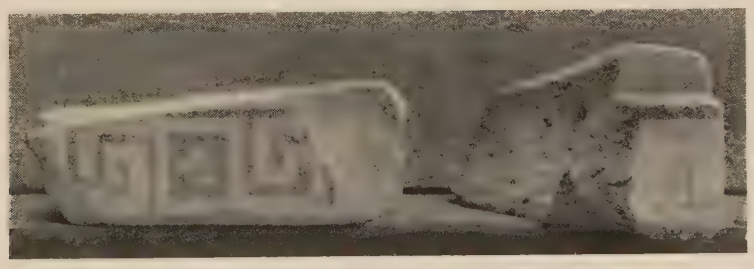

FIG. 78.—CORINTH.

FIG. 79. —CORINTH.

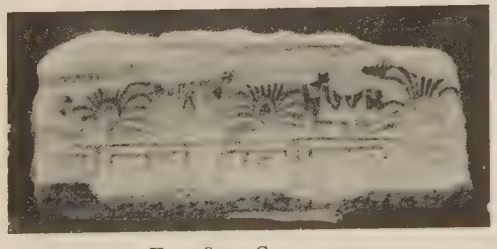

FIG. 80.—CORINTH.

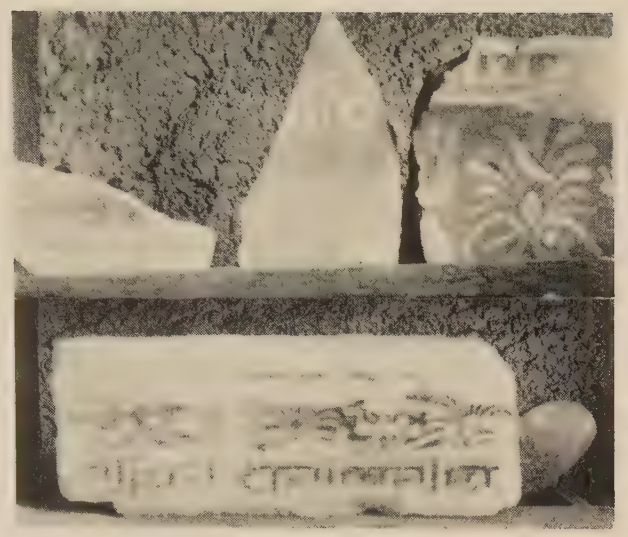

FIG. 81. CORINTH.

FIG. 82. CORINTH.

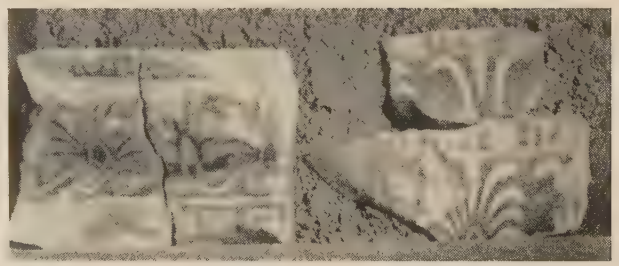

FIG. 83.—CORINTH.

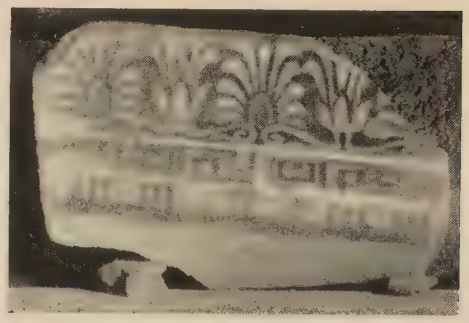

FIG. 84.—CORINTH.

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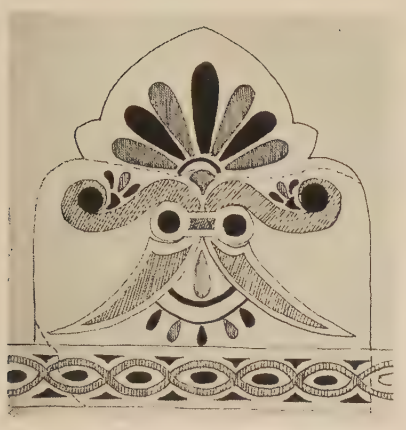

FIG. 85.—DELPHI.

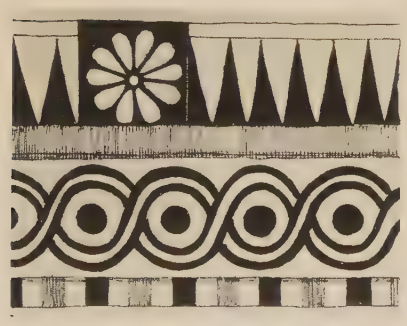

FIG. 86.—DELPHI.

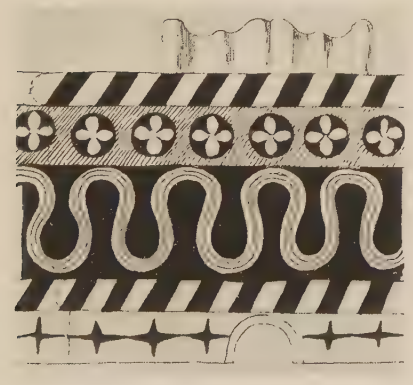

FIG. 87.—DELPHI.

FIG. 88.—DELPHI.

FIG. 89.—DELPHI.

FIG. 90.—DELPHI.

FIG. 91.—DELPHI.

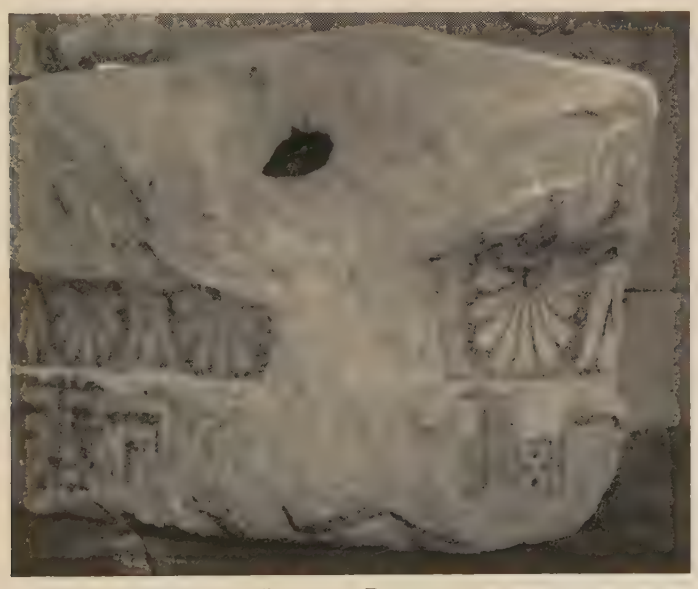

FIG. 92.—DELPHI.

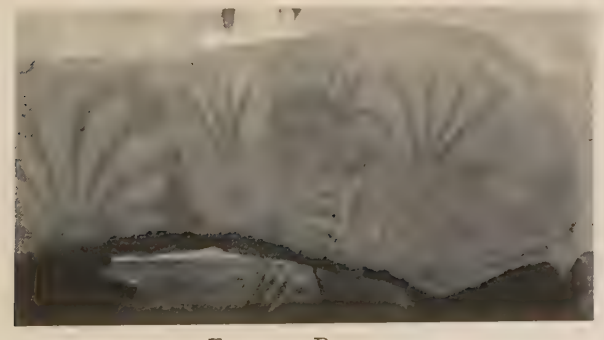

FIG. 93.—DELPHI.

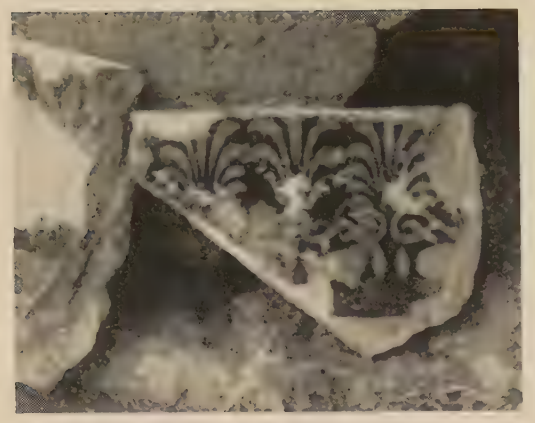

FIG. 94.—EPIDAUROS.

FIG. 95.—EPIDAUROS.

FIG. 96.—EPIDAUROS.

FIG. 97. HALÆ.

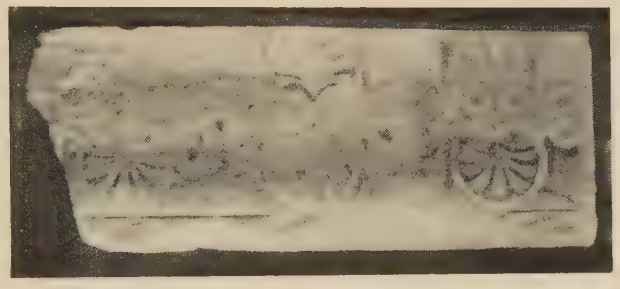

FIG. 98.—HALÆ.

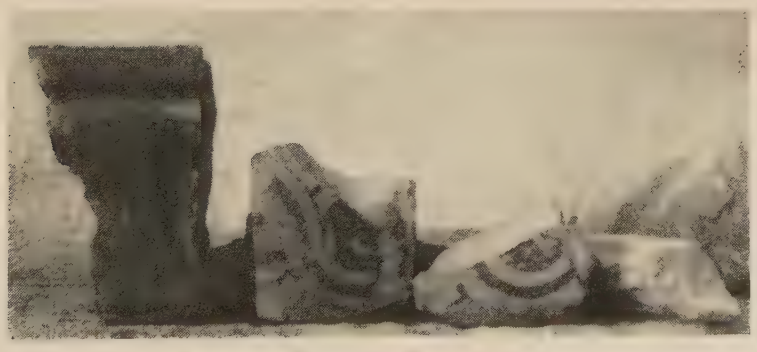

FIG. 99. GONNOS.

FIG. 100.—GONNOS.

FIG. 102.—GONNOS.

FIG. 101.—GONNOS.

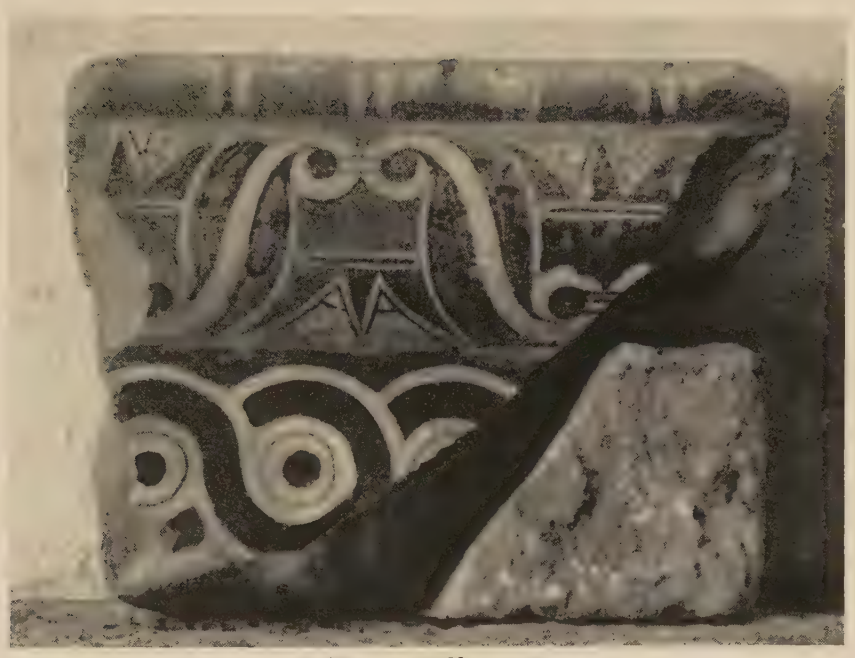

FIG. 103.—KOROPE.

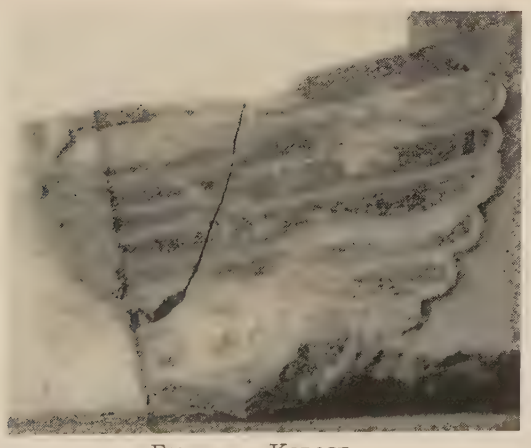

FIG. 104.—KOROPE.

FIG. 105.—KOROPE.

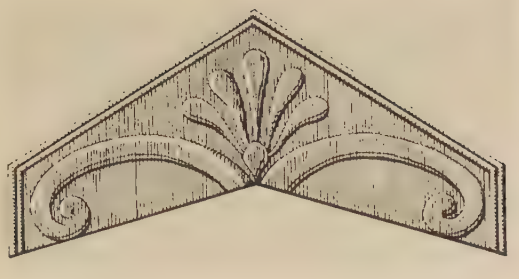

FIG. 106.—ORCHOMENOS, BŒOTIA.

FIG. 108.—TIRYNS.

FIG. 107.—METHYDRION.

FIG. 109.—MANTINEA.

FIG. 110.—MYCENÆ.

FIG. 111.—MYCENÆ.

FIG. 112.—MYCENÆ.

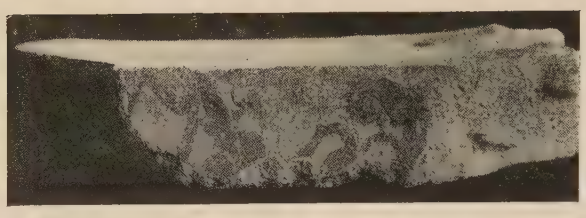

FIG. 113.—MYCENÆ.

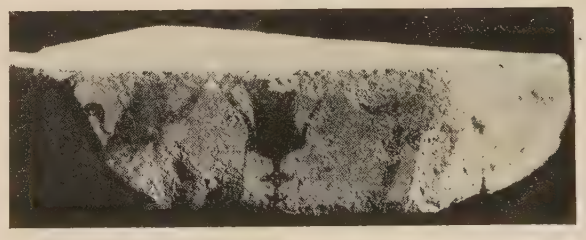

FIG. 114.—MYCENÆ.

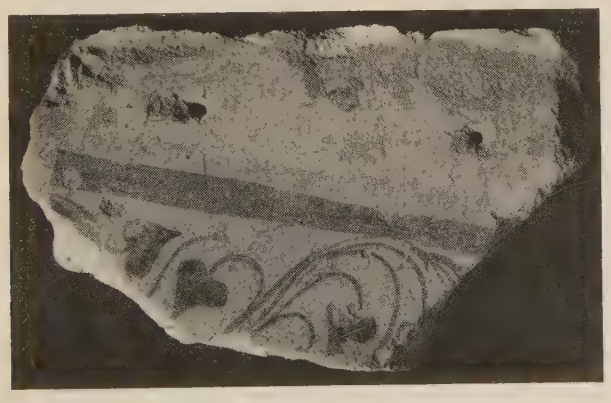

FIG. 115.—MYCENÆ.

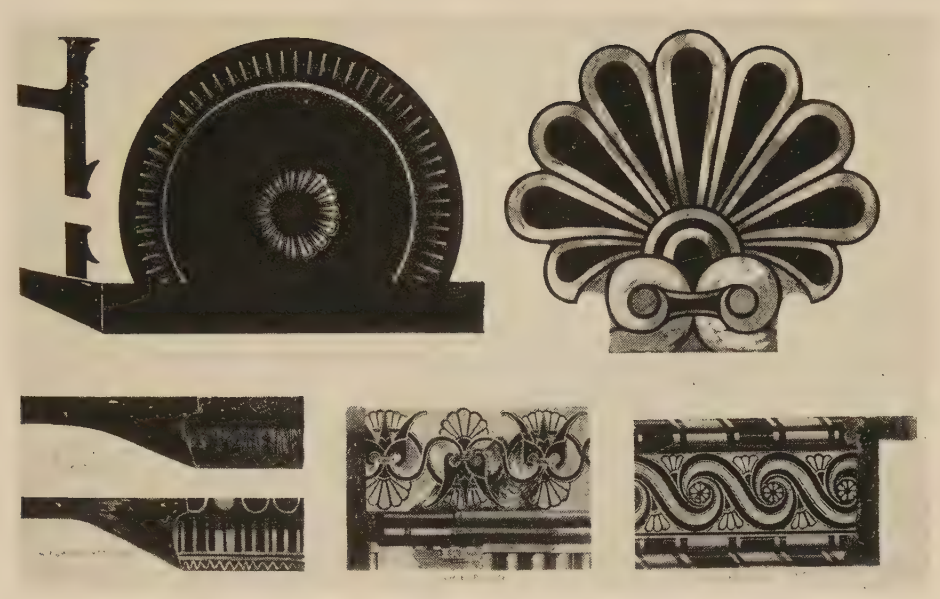

FIG. 116.—OLYMPIA.

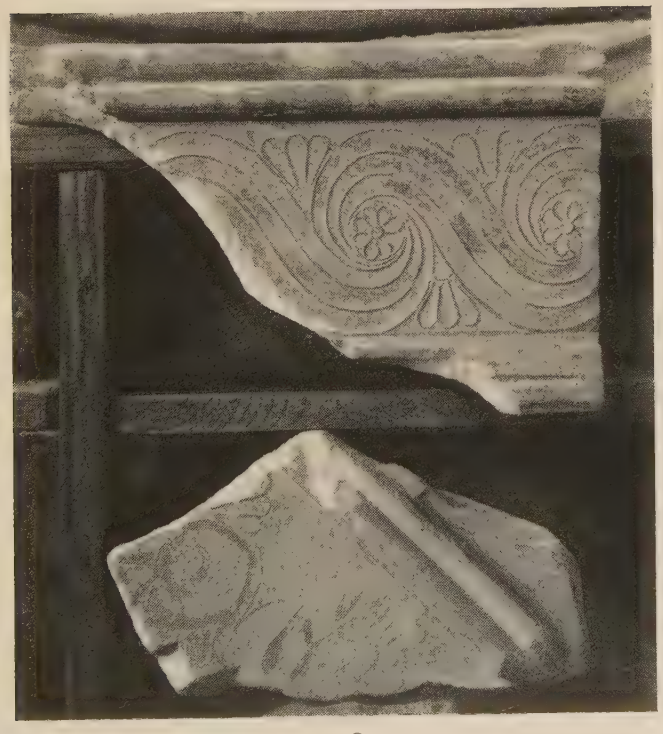

FIG. 117.—OLYMPIA.

FIG. 118.—OLYMPIA.

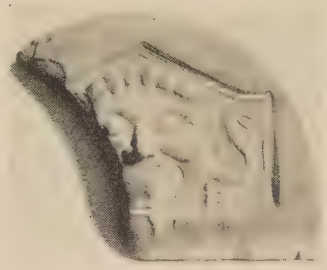

FIG. 119.—OLYMPIA.

FIG. 120.—THEBES.

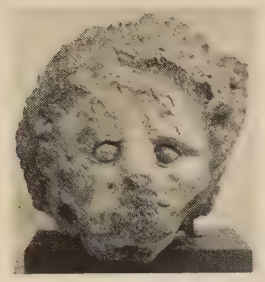

FIG. 121.—THEBES.

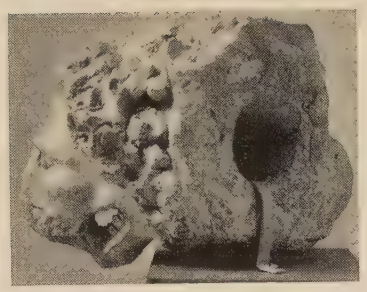

FIG. 122.—THEBES.

FIG. 123.—THERMON.

FIG. 124.—THERMON.

FIG. 125.—THERMON.

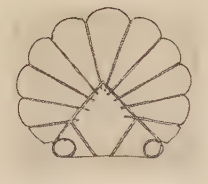

FIG. 126.—THERMON.

FIG. 127.—THERMON.

FIG. 128.—THERMON.

FIG. 129.—THERMON.

FIG. 130.—THERMON.

FIG. 131.—THERMON.

FIG. 132.—THERMON.

FIG. 133.—THERMON.

FIG. 134.—THERMON.

FIG. 136.—THERMON.

FIG. 135.—THERMON.

FIG. 137.—THERMON.

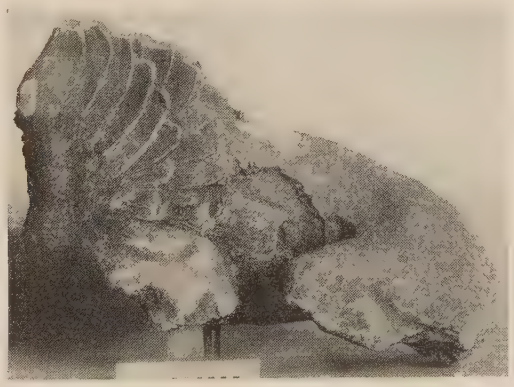

FIG. 138.—THERMON.

FIG. 139.—THERMON.

FIG. 140.—THERMON.

FIG. 141.—THERMON.

FIG. 142.—THERMON.

FIG. 143.—THERMON.

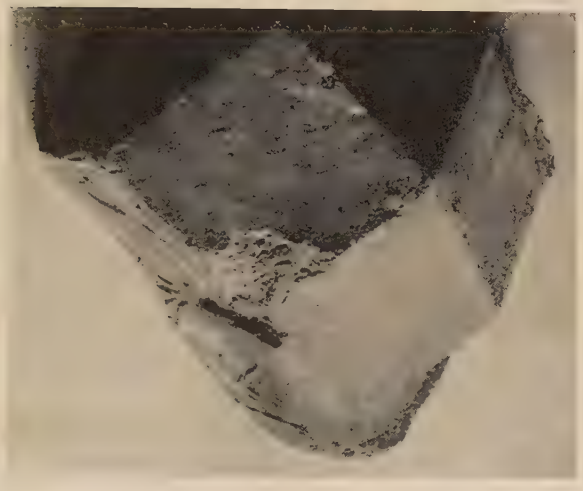

FIG. 144.—THERMON.

FIG. 146.—TRŒZEN.

FIG. 145.—TRŒZEN.

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